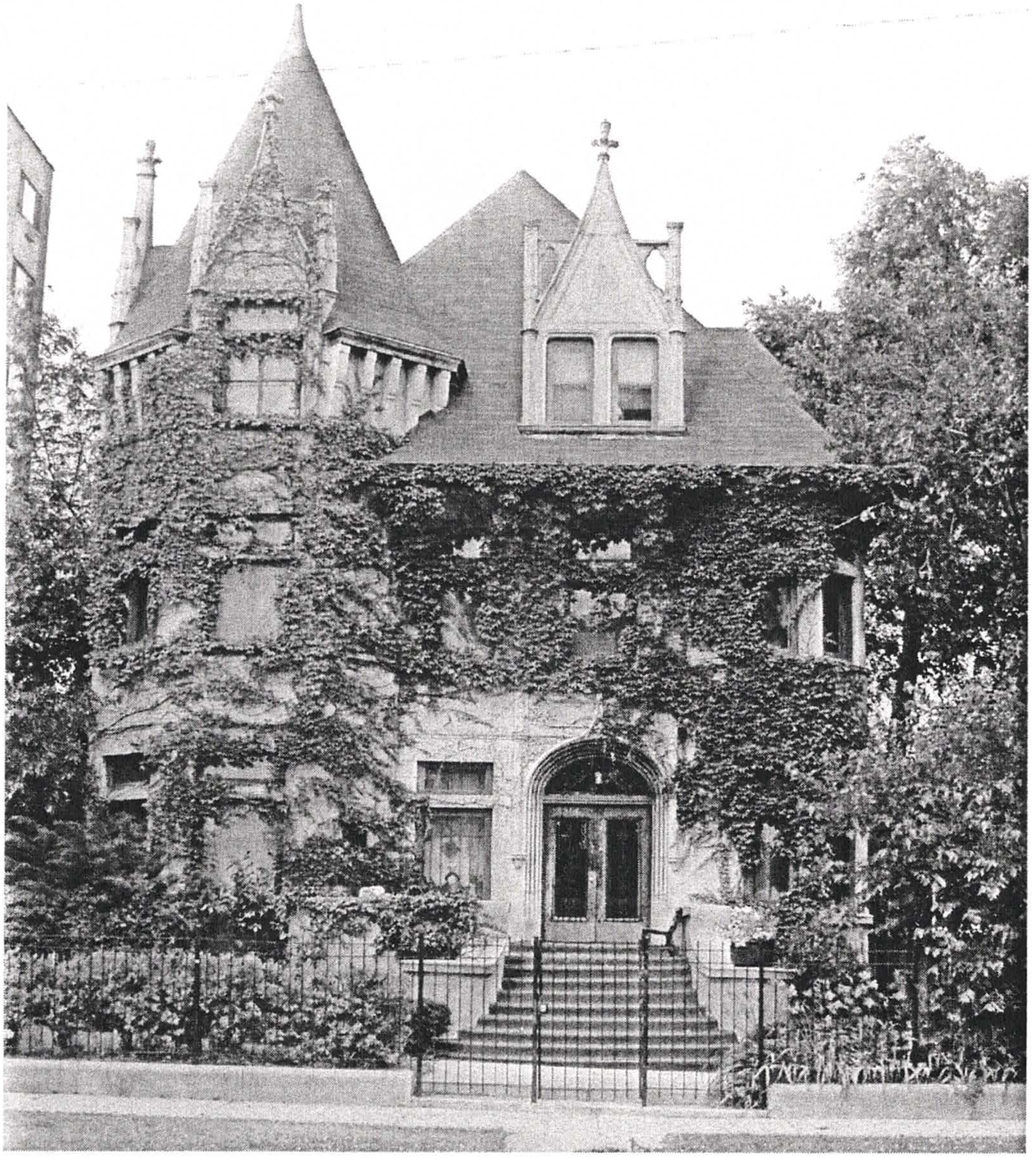
EXHIBIT A

LANDMARK DESIGNATION REPORT



Griffiths-Burroughs House

3806 S. Michigan Ave.

Final Landmark recommendation adopted by the Commission on Chicago Landmarks, November 5, 2009.

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Zoning and Land Use Planning
Patricia A. Scudiero, Commissioner

The Commission on Chicago Landmarks, whose ten members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

GRIFFITHS-BURROUGHS HOUSE

3806 S. MICHIGAN AVENUE

BUILT: 1892
ARCHITECT: SOLON S. BEMAN

The Griffiths-Burroughs House has significance for both its architecture and its history. It remains as a surviving grandly-scaled mansion along South Michigan Avenue and exemplifies the avenue's 19th-century development as one of Chicago's premier residential streets. The house was designed by noted Chicago architect Solon S. Beman, the architect of the planned company town of Pullman, in the Chateauesque architectural style, which was popular for high-style mansions during the last quarter of the 19th century. The house was constructed as the residence of building contractor John W. Griffiths, whose company constructed many of Chicago's most iconic structures, including Union Station, the Merchandise Mart, and the Civic Opera House Building.

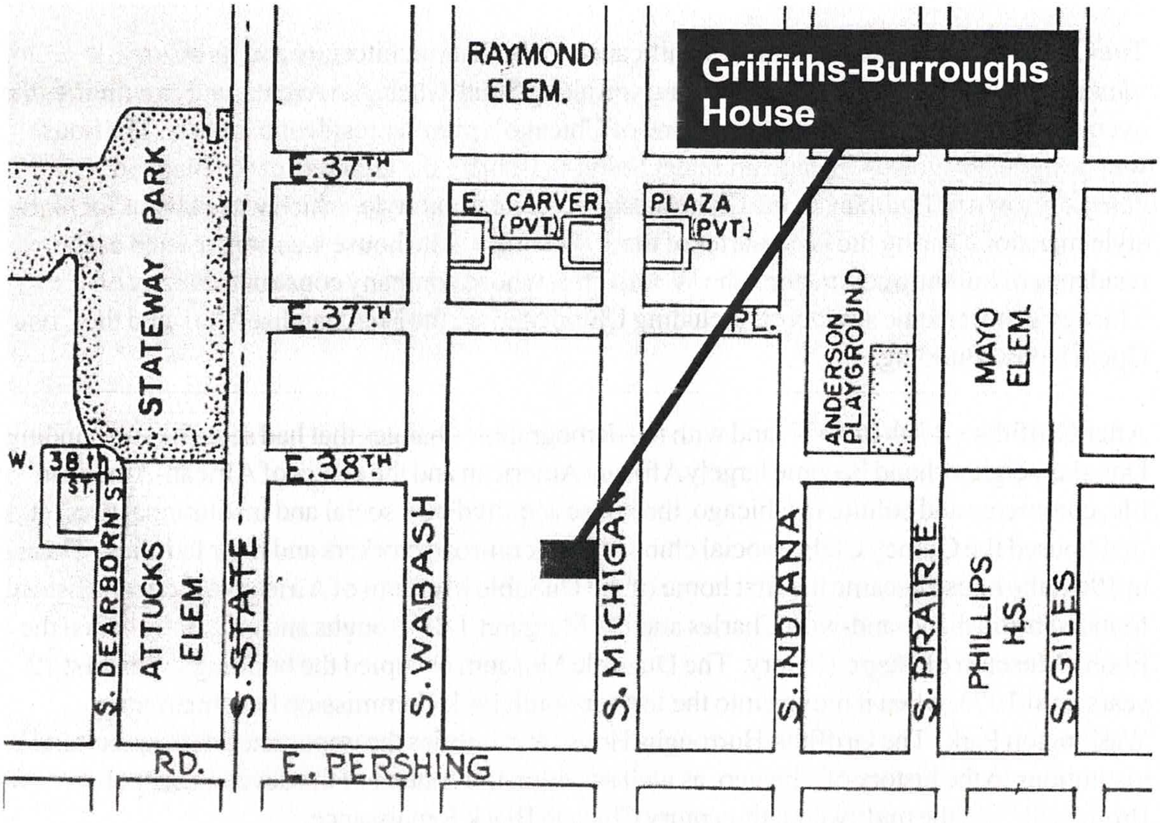
After Griffiths's death in 1937, and with the demographic changes that had seen the surrounding Douglas neighborhood become largely African-American and the center of African-American life, commerce and culture in Chicago, the house acquired new social and institutional uses. It first housed the Quincy Club, a social club for Black railroad workers and their families. Then, in 1961, the house became the first home of the DuSable Museum of African-American History, founded by husband-and-wife Charles and Dr. Margaret T. Burroughs and originally called the Ebony Museum of Negro History. The DuSable Museum occupied the building for its first 12 years until 1973, when it moved into the former South Park Commission headquarters in Washington Park. The Griffiths-Burroughs House exemplifies the importance of these cultural institutions to the history of Chicago, as well as within the context of the development of Bronzeville and the mid-twentieth-century Chicago Black Renaissance.

The house remains the long-time home of Dr. Margaret Burroughs, who first moved into the coach house just after World War II and later the house after buying it from the Quincy Club in 1959. Dr. Burroughs is herself a noteworthy artist and tireless advocate of African-American history, art and culture, as well as a founder and first executive director of the DuSable Museum, and has been president emeritus since 1986.

BUILDING CONSTRUCTION AND DESCRIPTION

In 1890, John Griffiths, a prosperous building contractor, purchased a large lot on South Michigan Avenue which was developing as one of Chicago's most prestigious residential streets. He hired architect Solon S. Beman to design a new house for him. Griffiths's company had just constructed the Beman-designed Grand Central Station on the southwestern edge of Chicago's Loop, and the contractor also admired the newly constructed Chateauesque-style mansion that Beman had designed for piano manufacturer W. W. Kimball at 1801 S. Prairie St. (a contributing building to the Prairie Avenue Chicago Landmark District).

The Griffiths-Burroughs House is a grandly-scaled 2 ½-story house clad in gray Indiana limestone. Roughly rectangular in floor plan with a complex roofline dominated by a high-pitched hip roof, the building has an asymmetrical, compositionally balanced front façade. A round-arched first-floor entrance and corresponding high-gabled Gothic-style dormer above are


RAYMOND ELEM.
Griffiths-Burroughs House
E.37TH
E. CARVER (PVT)
PLAZA (PVT)
E.37TH PL.
STATEWAY PARK
ANDERSON PLAYGROUND
MAYO ELEM.
W. 38th ST.
E.38TH
S. DEARBORN ST.
ATTUCKS ELEM.
S. STATE
S. WABASH
S. MICHIGAN
S. INDIANA
S. PRAIRIE
PHILLIPS H.S.
S. GILES
RD.
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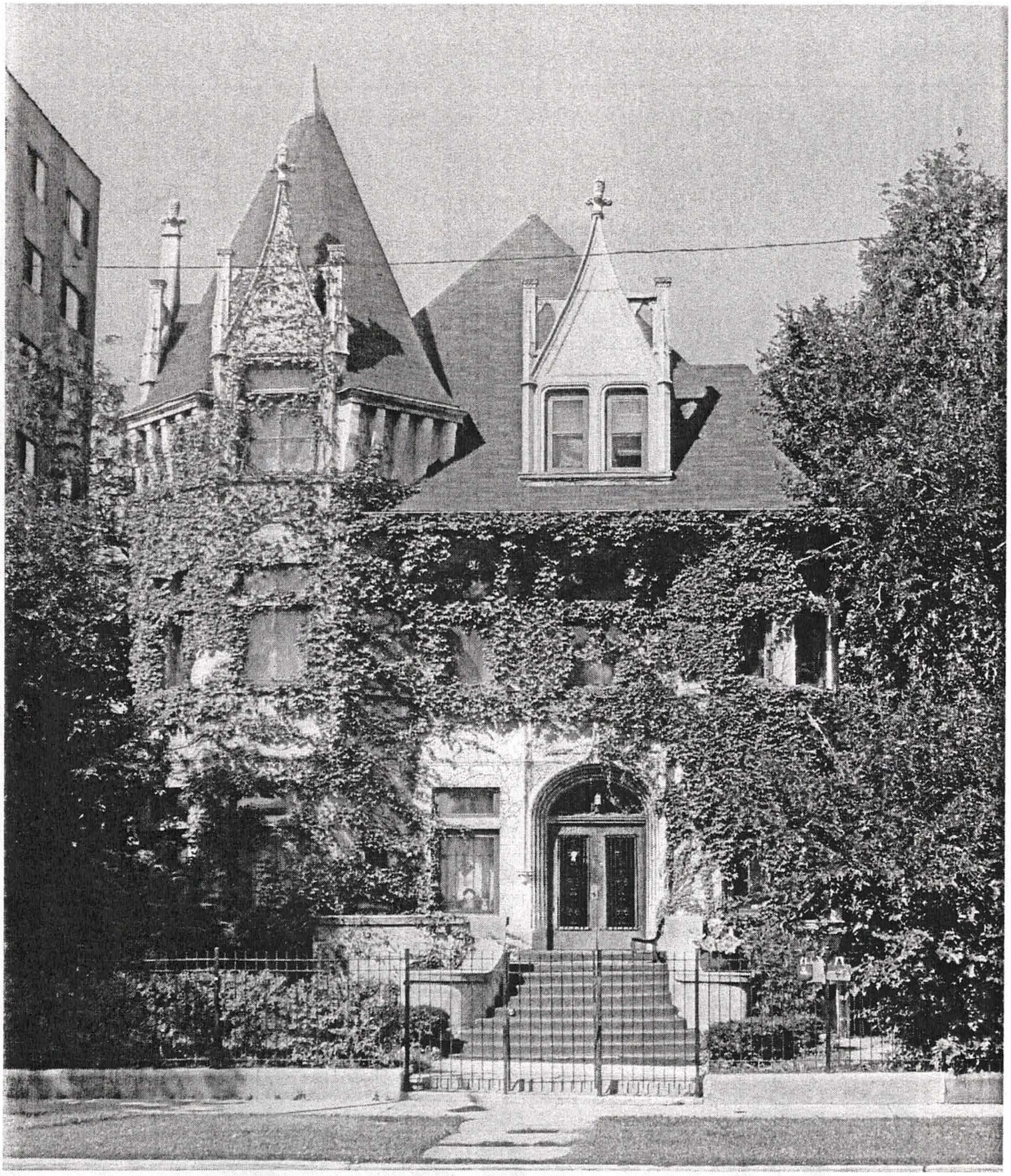
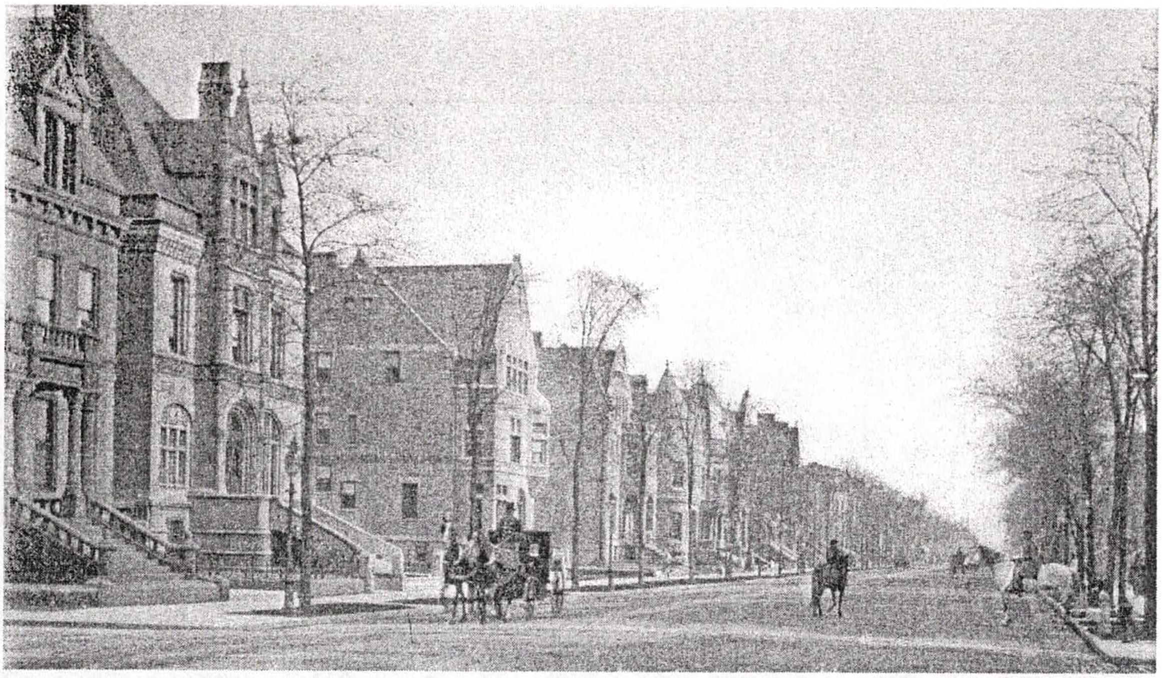
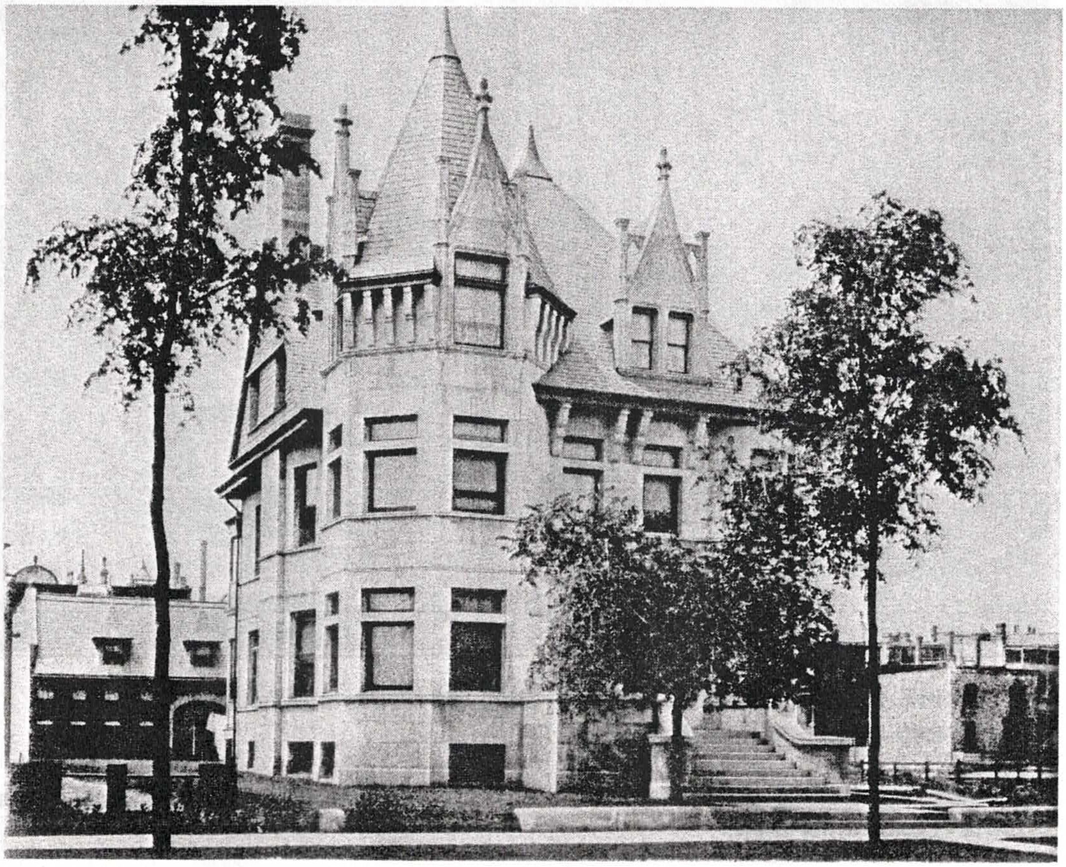


The Griffiths-Burroughs House is a 2 1/2-story gray limestone house built in the Chateauesque architectural style.

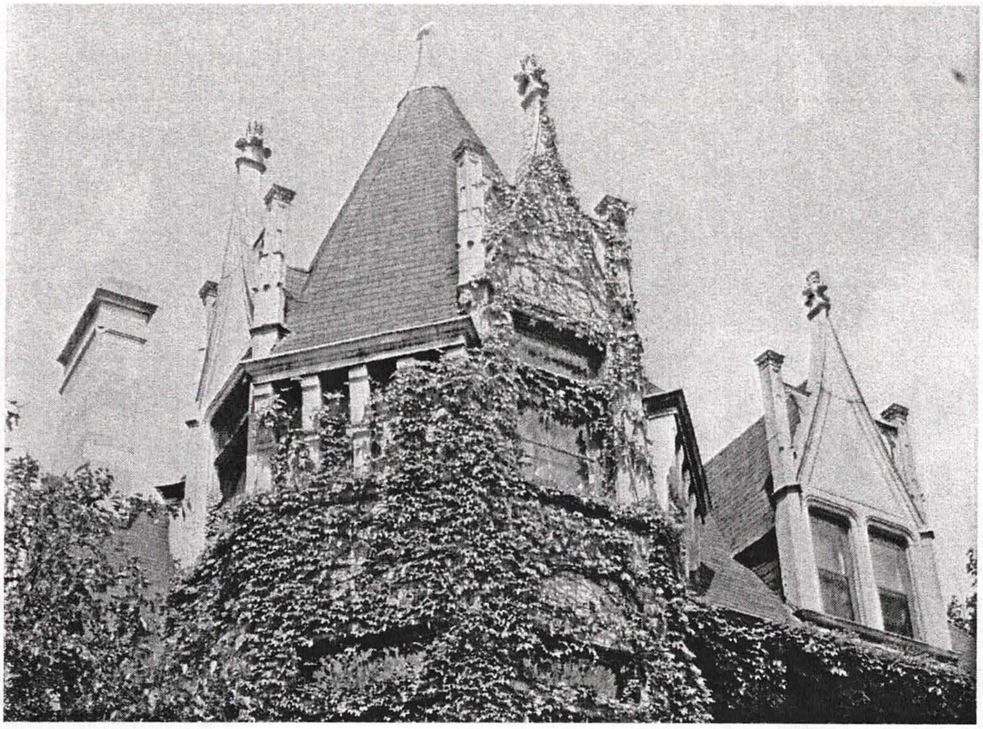
Opposite: The house is located at 3806 S. Michigan Ave. at the southern end of the Douglas community area.

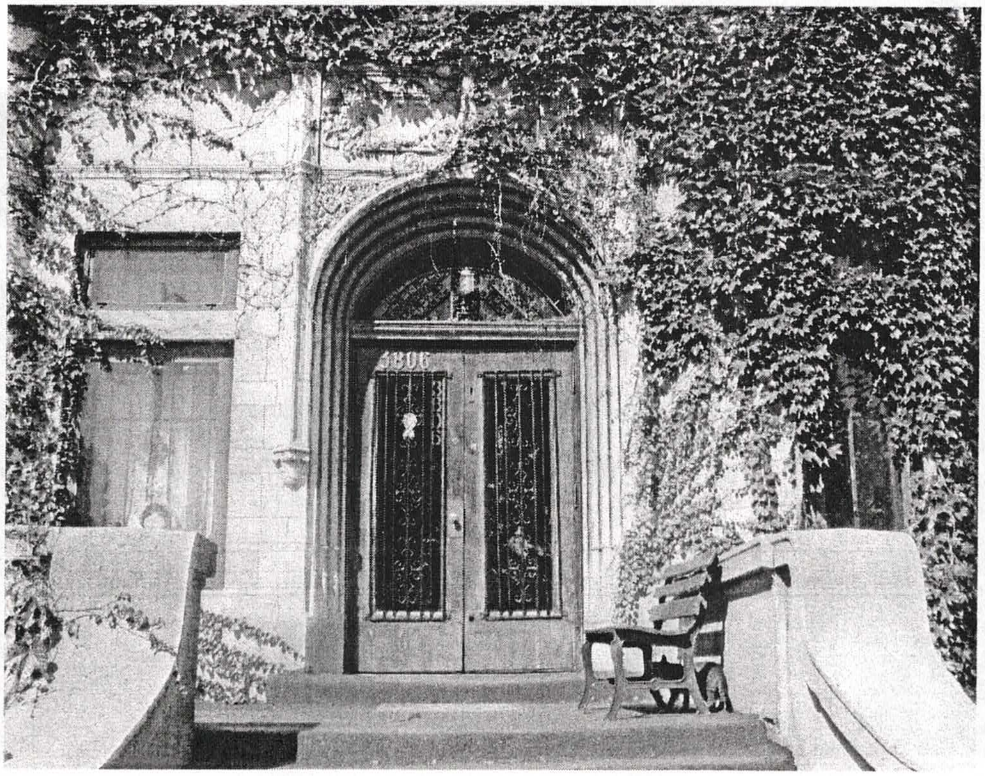




Top: A historic view of South Michigan Avenue. In the late 19th century, the avenue was considered second only to Prairie Avenue in the lavishness of its mansions.

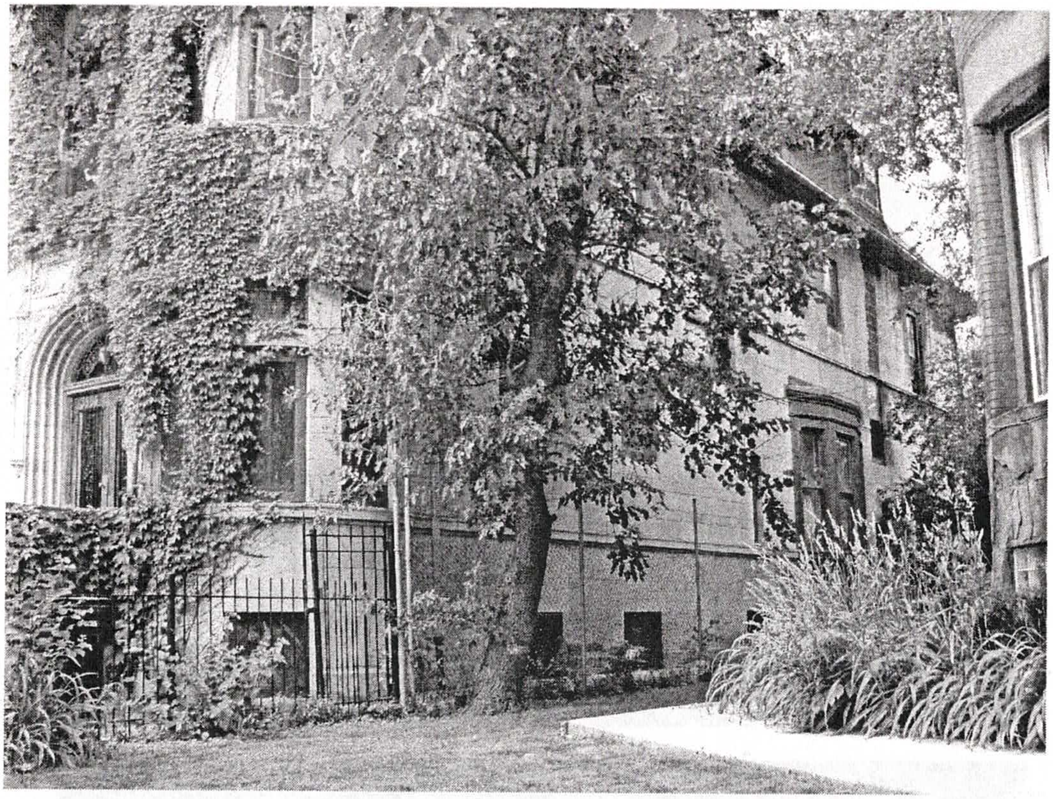
Bottom: A photograph of the Griffiths-Burroughs House published in *Inland Architect* soon after its completion in 1892.

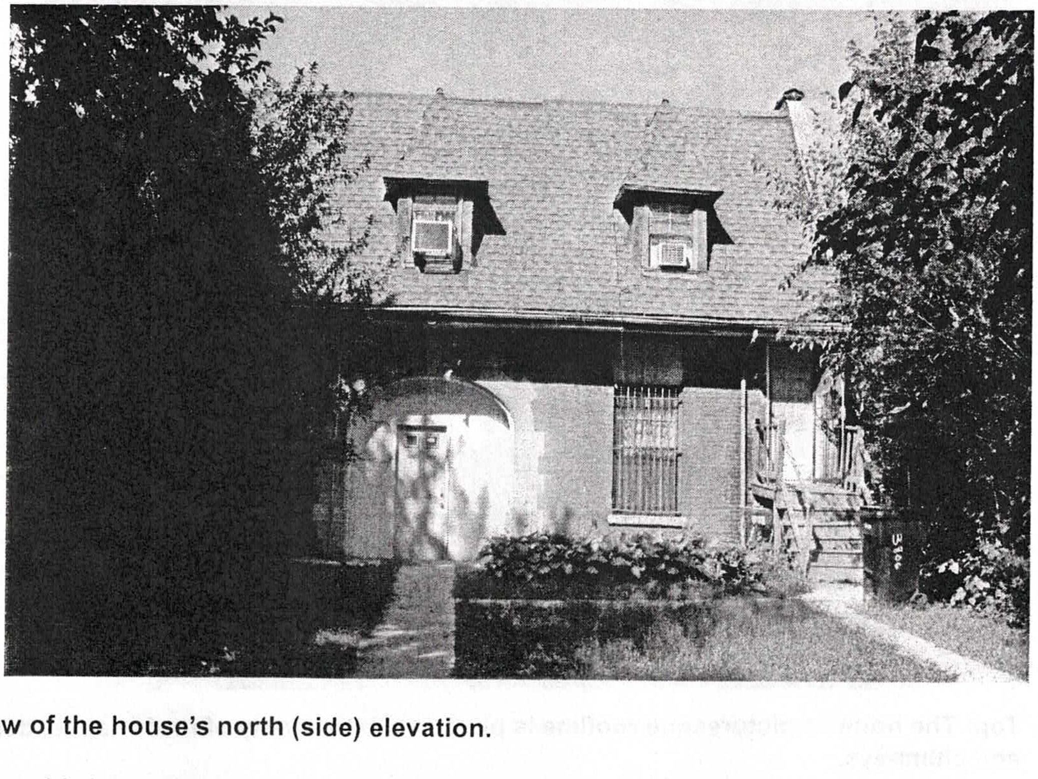




Top: The house's picturesque roofline is pierced with a variety of roof shapes, dormers, and chimneys.

Bottom: The main entrance has a double door set within a round-arched opening and ornamented with carved stone ornament in the Gothic style.





Top: A view of the house's north (side) elevation.

Bottom: A red-brick coach house, ornamented with gray limestone quoins and lintels, is located at the rear of the property.

set off-center and balanced by a 3-story, polygonal corner tower with similar tall gabled dormers piercing an even higher "candlesnuffer" roof.

The front entrance has a pair of wood-and-glass doors topped by a lunette transom. Windows on the front façade generally are rectangular with visually-heavy, rusticated-stone transom bars separating lower sash from upper transoms, while some rooftop dormer windows lack transoms.

The front facade is finely decorated with carved Gothic-style limestone detailing largely concentrated around the front entrance, the top floor of the corner tower, and rooftop dormers. This detailing includes Gothic-style paneling and foliate ornament over the entrance, squat colonettes visually supporting the corner tower roof, and attenuated finials and crockets on the dormers.

Side elevations of the house are also clad in gray limestone, but are more simply detailed. At the rear of the property is a two-story brick coach house with a round-arched carriage opening (now closed with wood infill) and trimmed with gray limestone.

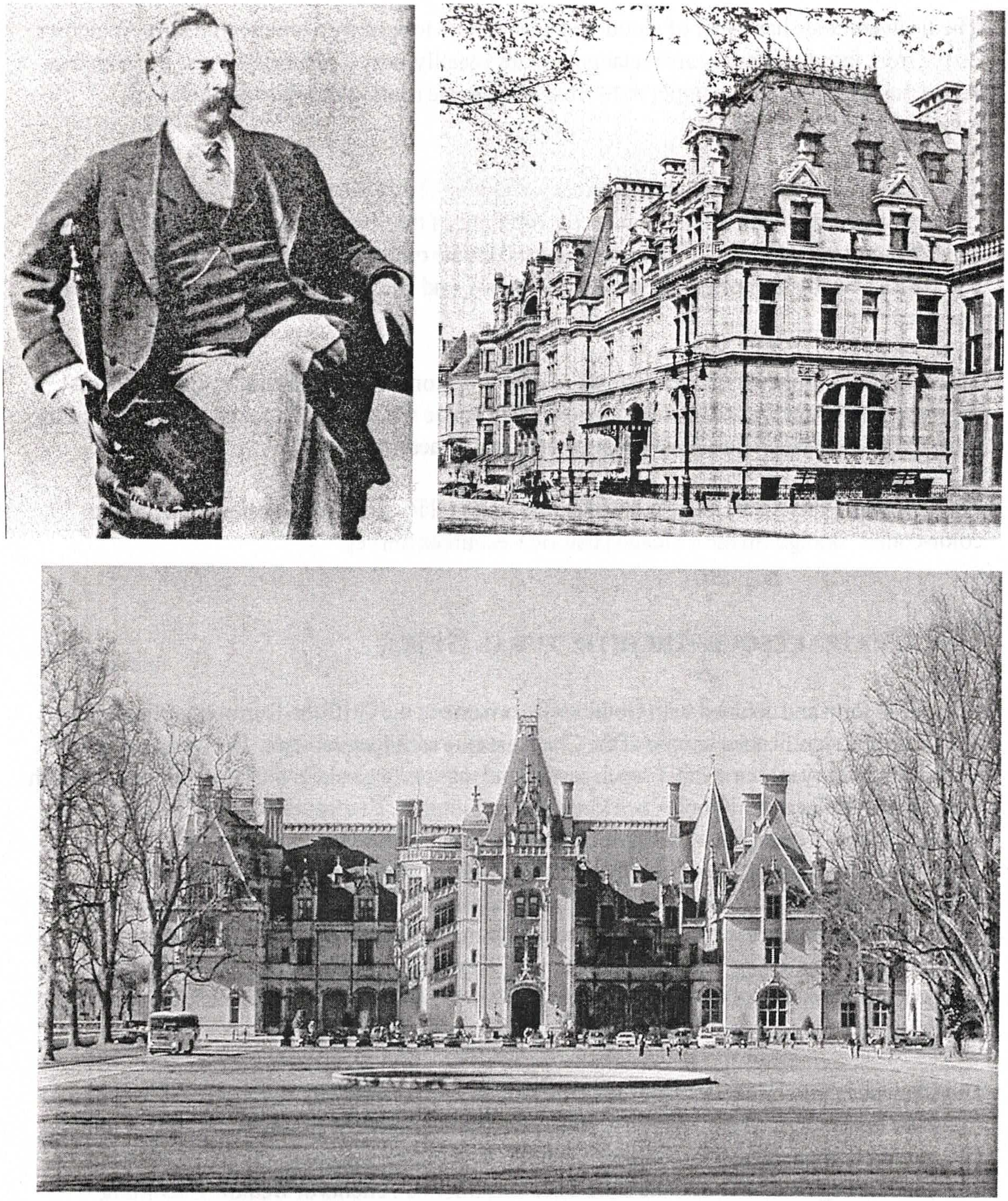
The Griffiths-Burroughs House is listed on the National Register of Historic Places. It was color-coded "orange" in the Chicago Historic Resources Survey.

The Chateauesque Architectural Style

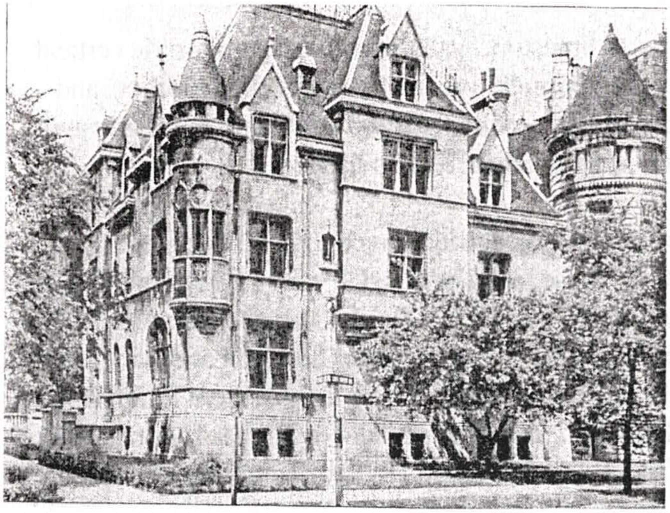
Massive in form and detailed with Gothic-style ornament, the Griffiths-Burroughs House is an important and significant example of the Chateauesque architectural style. Derived principally from 16th-century monumental French castles and manors, especially the lavish *chateaux* which were country palaces built for French kings and nobility, the Chateauesque style is noted for its visual splendor. The architectural style is typically characterized by massive masonry construction and high-pitched hipped roofs with a variety of vertical elements, including dormers, spires, finials, turrets, and shaped chimneys. Ornament is usually an eclectic mix of Gothic and Renaissance detailing similar to that found on French *chateaux*, including Gothic-inspired arches, spires, and castellated features, Classically-inspired pediments and pilasters, and a combination of shallow Gothic-style tracery and Classical-style low-relief carving. Windows and transoms are typically separated by stone transom bars.

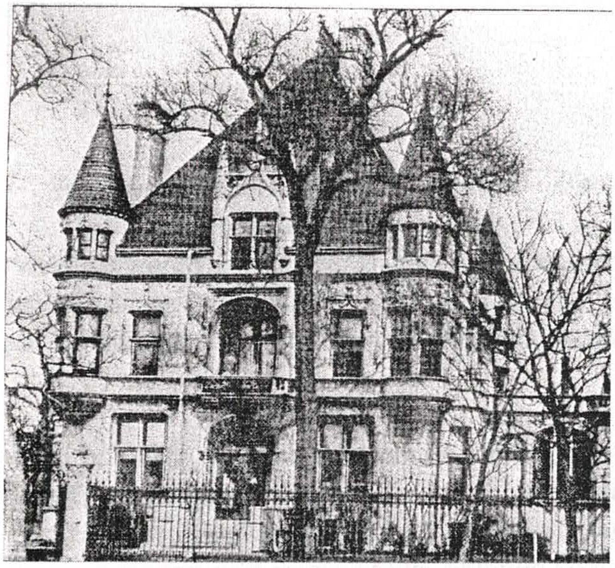
The Chateauesque style was first used in the United States in the 1870s by Richard Morris Hunt, the first American architect to be trained at the Ecole des Beaux-Arts in Paris. A mid 19th-century revival of the French Renaissance style in France inspired Hunt while studying there, and he began to advocate the style's use for American clients of wealth. Becoming synonymous with culture and refinement, the style was often used for the elaborate homes of America's newly-established wealthy families, including the Vanderbilts in New York, for whom Hunt designed a number of Chateauesque-style mansions.

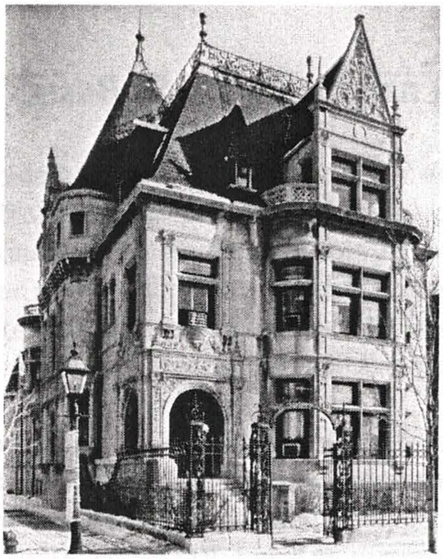
Constructed in 1892, the Griffiths-Burroughs House is a significant example of the Chateauesque style. Many character-defining features of the style are present in Beman's

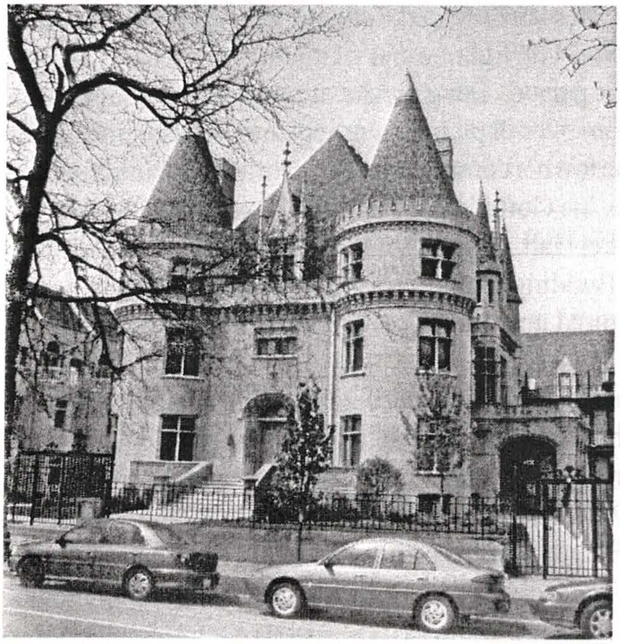


Top left: Architect Richard Morris Hunt popularized the Chateauesque architectural style among America's wealthy families, starting in the 1870s. Top right: The John Jacob Astor IV House on New York's Fifth Avenue, designed by Hunt and built in 1891-95. Bottom: Arguably the most extravagant example of the Chateauesque style in the United States is Hunt's Biltmore estate, designed for George Vanderbilt and built in the Great Smoky Mountains above Ashville, North Carolina.









In Chicago, many Chateauesque-style mansions have been demolished, including (top) the William Borden House at N. Lake Shore Dr. and E. Bellevue St., designed in 1884 by Richard Morris Hunt; and (middle left) the John Shedd House at 4515 S. Drexel Blvd., built in 1898.

Besides the Griffiths-Burroughs House, two important examples of Chateauesque-style houses in Chicago that remain are (middle right) the W.W. Kimball House at 1801 S. Prairie Ave., designed in 1890-92 by S. S. Beman (the architect of the Griffiths-Burroughs House) and a contributing building in the Prairie Avenue Chicago Landmark District; and (bottom) the John McGill House at 4938 S. Drexel Blvd., designed in 1891 by Henry Ives Cobb and an individually-designated Chicago Landmark.

design for the house, including smooth-faced limestone walls, prominent gothic-style vertical elements in the form of dormers, pinnacles and finials, a distinctive variegated roofline, and finely-carved stone details. Although the Chateauesque style was popular in the 1880s and 1890s among Chicago's wealthiest families, few of these homes survive.

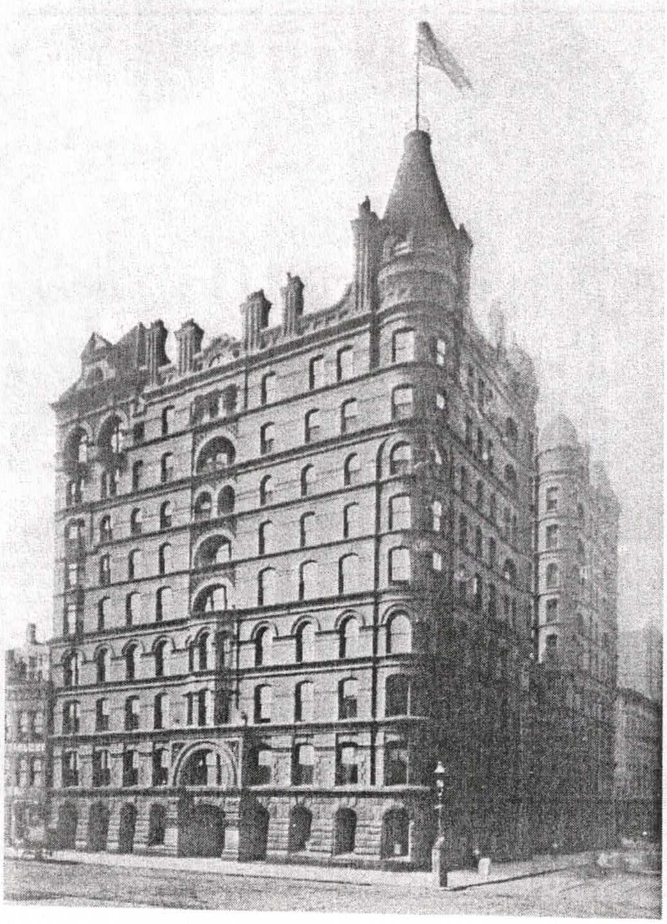
Besides the Griffiths-Burroughs House, the city's most widely-recognized examples of Chateauesque-style houses are the McGill House (a designated Chicago Landmark), designed by Henry Ives Cobb in 1891 and located at 4938 S. Drexel Boulevard; and Beman's W.W. Kimball House, built in 1890-92 and located in the Prairie Avenue Chicago Landmark District. Prominent houses in the style that have been demolished over time include the William Borden House at N. Lake Shore Dr. and E. Bellevue St., designed in 1884 by Richard Morris Hunt, and the John Shedd House at 4515 S. Drexel Blvd., built in 1898 to designs by Perkins and Krause.

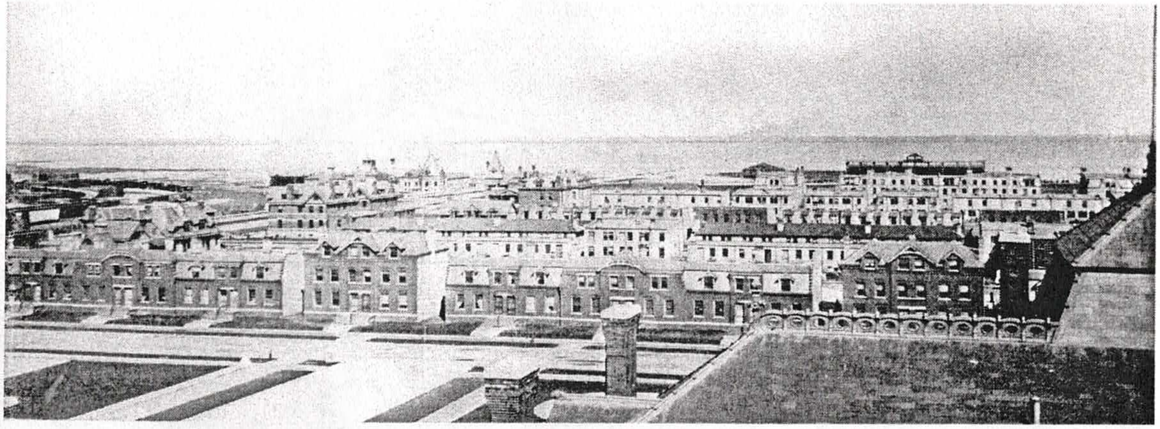
ARCHITECT SOLON S. BEMAN

Solon S. Beman (1854-1914), the architect of the Griffiths-Burroughs House, was one of Chicago's most prominent architects in the late 19th and early 20th centuries. A native of Brooklyn, New York, Beman received his architectural training in the office of renowned New York architect Richard Upjohn, where he helped design the Connecticut State Capital. Beman came to Chicago in 1879 at the request of railroad magnate George Pullman to design Pullman, the nation's first planned company town.

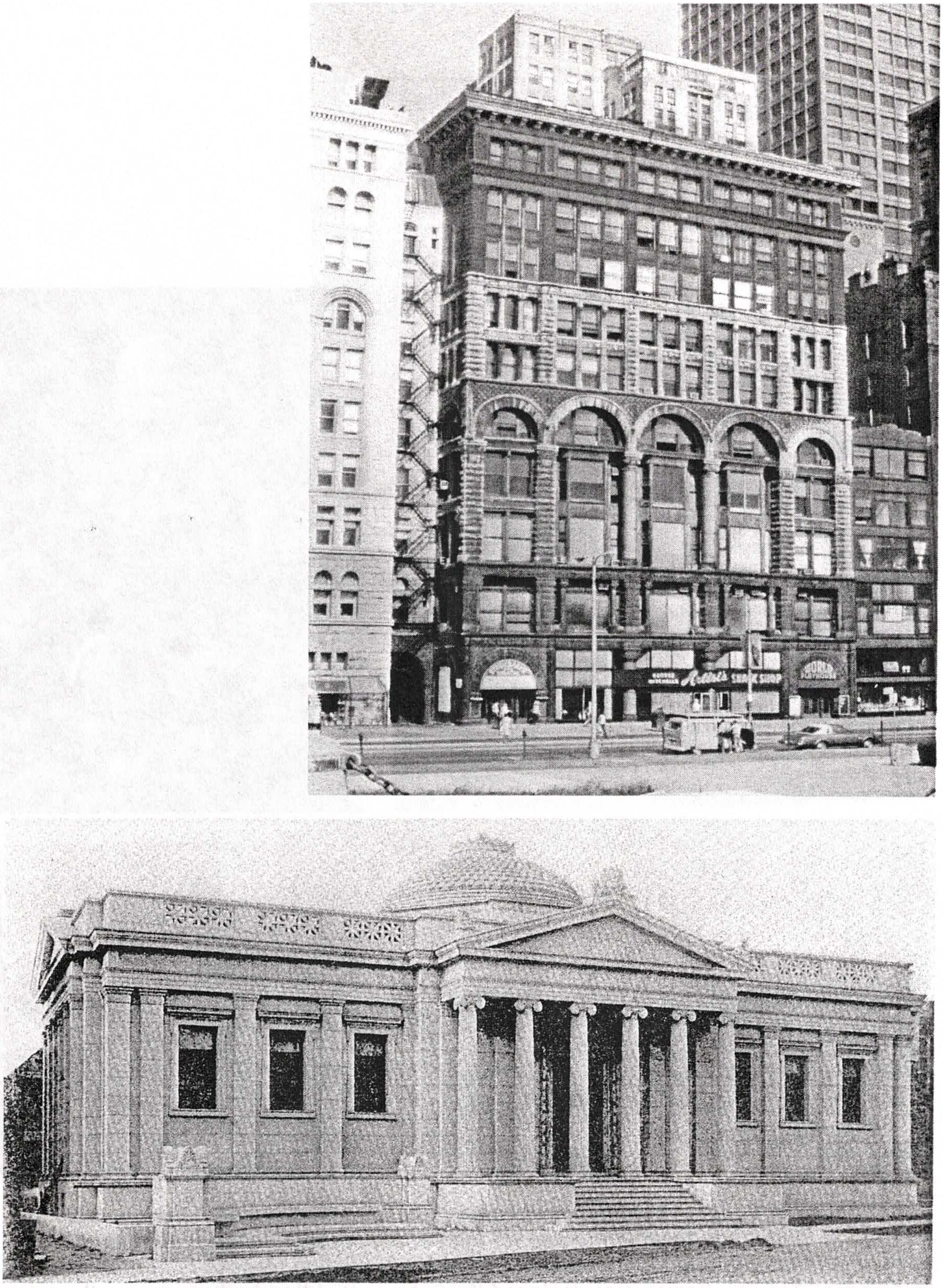
Located on Chicago's Far South Side, the town of Pullman was built between 1880 and 1894 when the area was far outside the Chicago city limits. It was conceived by Pullman and Beman as a complete suburban community and included a factory complex for Pullman's railroad car company, more than 1,300 houses, a town market building, and several public buildings including a hotel, church, school, and theater. Beman designed Pullman's buildings to be both visually appealing and well-constructed of brick, with lighting and ventilation that was exceptional for working-class buildings of the period. Long blocks of row houses feature a variety of elevations and detailing that create an overall picturesque appearance. The influences of several architectural styles are evident in the town's commercial and institutional buildings, such as the Queen Anne-style Hotel Florence, the Gothic Revival-style Greenstone Church building, and the Classical Revival-style Market Hall. At a time when most industrial buildings were nondescript, Pullman's Administration Building for the factory was capped with an impressive 40-foot-high clock tower and featured graceful Romanesque-style round arches.

Beman went on to design many luxurious homes in Chicago during the 1880s and 1890s, only a few of which are extant, including the Griffiths-Burroughs House. These include the Chateauesque-style W. W. Kimball Mansion at 1801 Prairie Avenue (1892) and the Queen Anne-style Marshall Field, Jr. Mansion at 1919 S. Prairie (1884), both located within the Prairie Avenue Chicago Landmark District. Beman's surviving residential work also includes the visually-eccentric Thomlinson House at 5317 S. University Ave. (1904), which features a rock-

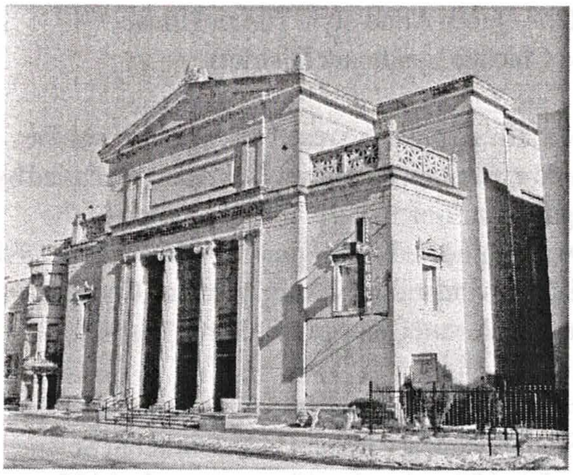


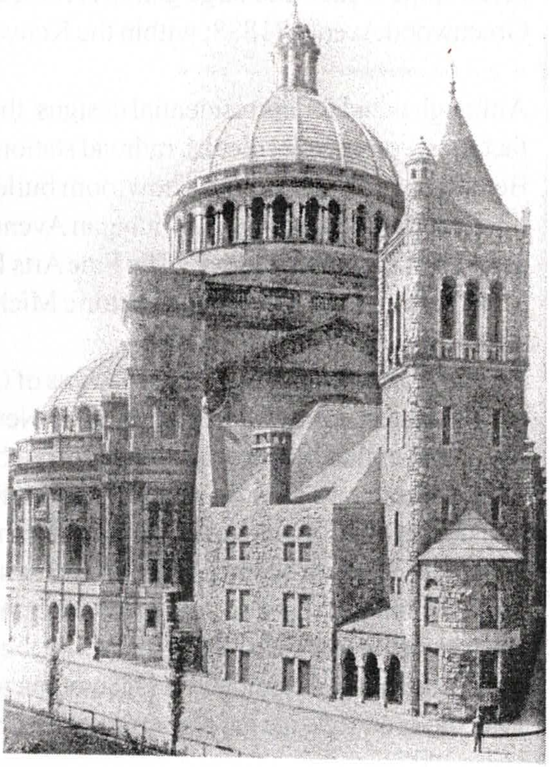


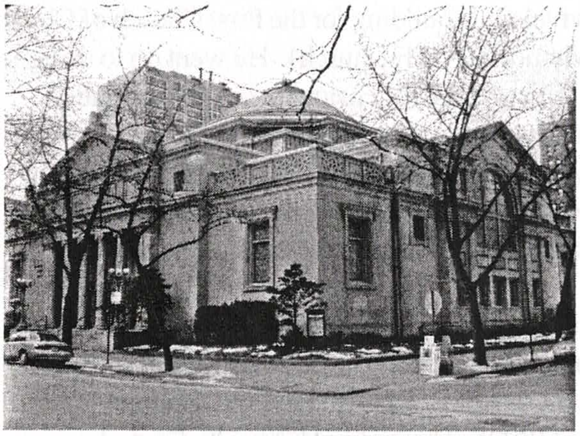
Top right: Solon Spencer Beman, the architect of the Griffiths-Burroughs House, came to Chicago to design the Town of Pullman for industrialist George Pullman. Bottom: A view of Pullman from the town's water tower. Pullman was the first planned factory town built in America. Top left: Beman also designed the Pullman Building, built on the southwest corner of S. Michigan Ave. and E. Adams St. (demolished).

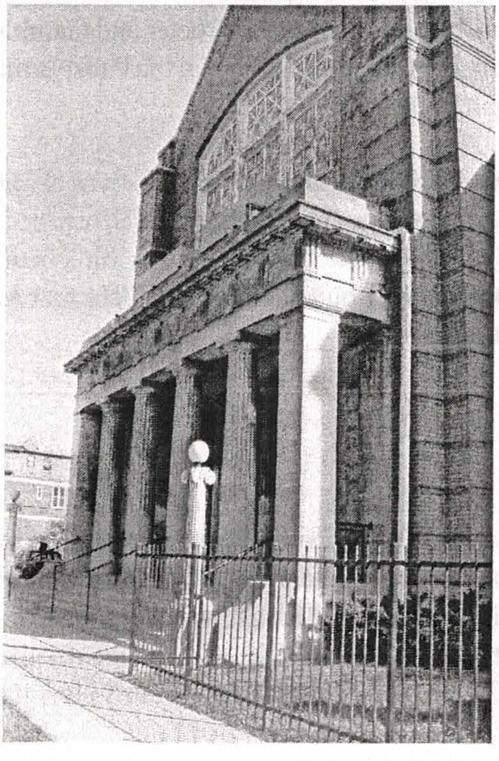


Buildings designed by Beman include (top) the Fine Arts Building (a designated Chicago Landmark), designed in 1885 as the Studebaker Building and later remodeled and expanded also by Beman with theaters and artist studios in 1898; and (bottom) the Blackstone branch of the Chicago Public Library, built in 1902.









Beman is nationally important for his designs of Christian Science church buildings throughout the United States, which established the Classical Revival architectural style as the standard used by the denomination for a generation.

Top left: The First Church of Christ, Scientist (now Grant Memorial AME Church), built in 1897 at 4017 S. Drexel Blvd., was Beman's first Christian Science church building. Top right: At the request of Christian Science founder Mary Baker Eddy, Beman designed the Mother Church Extension (the grandly-scaled, domed building attached to the earlier Romanesque-style Mother Church) in Boston.

In Chicago, Beman designed five other Christian Science church buildings, including (middle) the Second Church of Christ, Scientist at N. Pine Grove and W. Wrightwood, built in 1899; and (bottom) Fourth Church of Christ, Scientist (now Canaan Baptist Church of Christ and a designated Chicago Landmark), built in 1904-05 and located at Harvard Ave. and Marquette Rd. in the Englewood neighborhood.

faced stone façade and large gambrel roof, and the Queen Anne-style Turner House at 4935 S. Greenwood Avenue (1888; within the Kenwood Chicago Landmark District).

Although noted for his residential designs, the versatile Beman also received commissions for factories, commercial blocks, railroad stations, and exposition buildings. Originally designed by Beman in 1885 as a factory-showroom building for the Studebaker Carriage Company, the Fine Arts Building at 410 S. Michigan Avenue was remodeled and expanded by Beman in 1898 as an artist's studio building. (The Fine Arts Building is individually designated as a Chicago Landmark and is located in the Historic Michigan Boulevard Chicago Landmark District.)

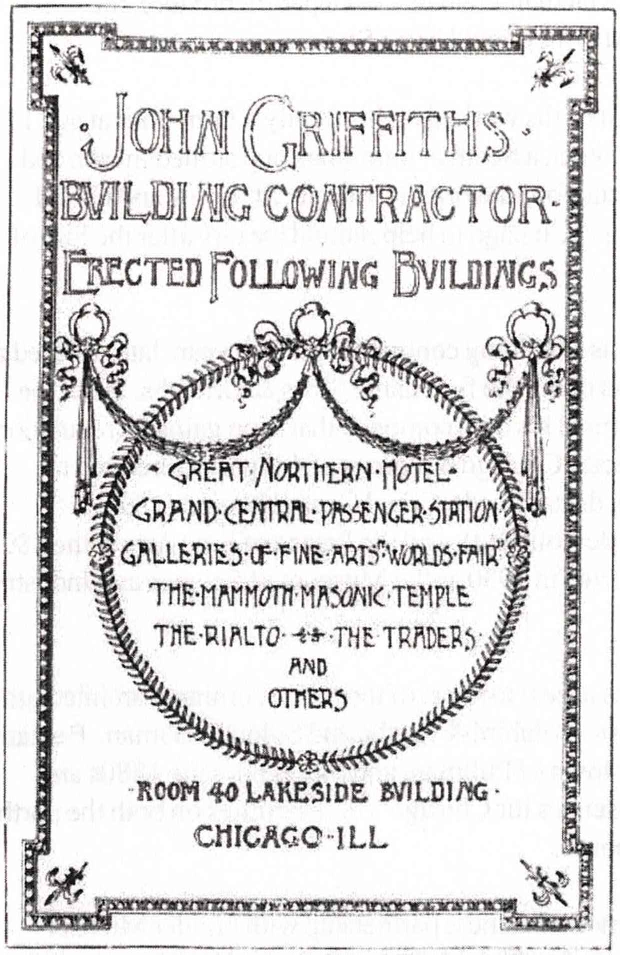
Beman is also noteworthy for his designs of Christian Science church buildings throughout the United States. Founded in the 1870s by New Englander Mary Baker Eddy, Christian Science was a fast-expanding denomination through the late 19th and early 20th centuries. In 1897, Beman designed a grandly-scaled Classical Revival-style building for the First Church of Christ, Scientist at 4017 S. Drexel Blvd. (now Grant Memorial AME Church). He went on to design five more Christian Science church buildings in Chicago, the Extension for the denomination's Mother Church in Boston, and many other buildings for the denomination around the country. His friendship with Mrs. Eddy made him the de facto "house architect" for the denomination, and his use of the Classical Revival architectural style for Chicago's First Church established it as the favored style for the denomination's church buildings for a generation.

Other prominent Chicago buildings by Beman included Grand Central Station at Harrison and Wells (1891; demolished); the nine-story Pullman office building at the southwest corner of Adams and Michigan (1881; demolished); and the extant Beaux Arts-style Blackstone Memorial Library at 4904 S. Lake Park Avenue (1902). Throughout his multi-faceted career, Beman also designed many buildings outside of Chicago, such as the Procter and Gamble factories in Cincinnati, Ohio; the Studebaker plant in South Bend, Indiana; the Pabst Building in Milwaukee, Wisconsin; and the Berger Building in Pittsburgh.

During his lifetime, Beman enjoyed the wide respect of his peers, and his work was championed by several architectural critics, including Thomas Tallmadge and Montgomery Schuyler. When in 1914 the *Western Architect* proposed a "hall of fame" to honor the great architects of the Midwest, Beman was included with John Wellborn Root, Louis Sullivan and Dankmar Adler on the publication's original list of deserving inductees.

OWNER JOHN W. GRIFFITHS

John W. Griffiths (1846-1937), the original owner of the Griffiths-Burroughs House, was one of Chicago's most noted building contractors in the late 19th and early 20th centuries, during which time Chicago grew into one of the United States's largest cities. His company, variously known as John Griffiths, Griffiths & McDermott, and John Griffiths & Son, erected some of the City's most prominent buildings, including the Civic Opera House, Cook County Hospital, the



JOHN GRIFFITHS

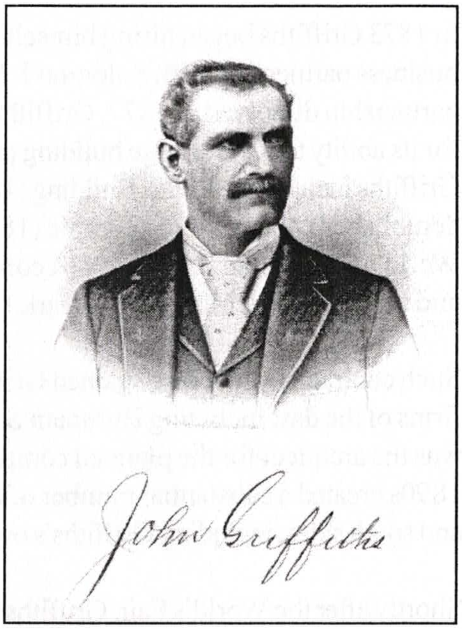
BUILDING CONTRACTOR

ERECTED FOLLOWING BUILDINGS

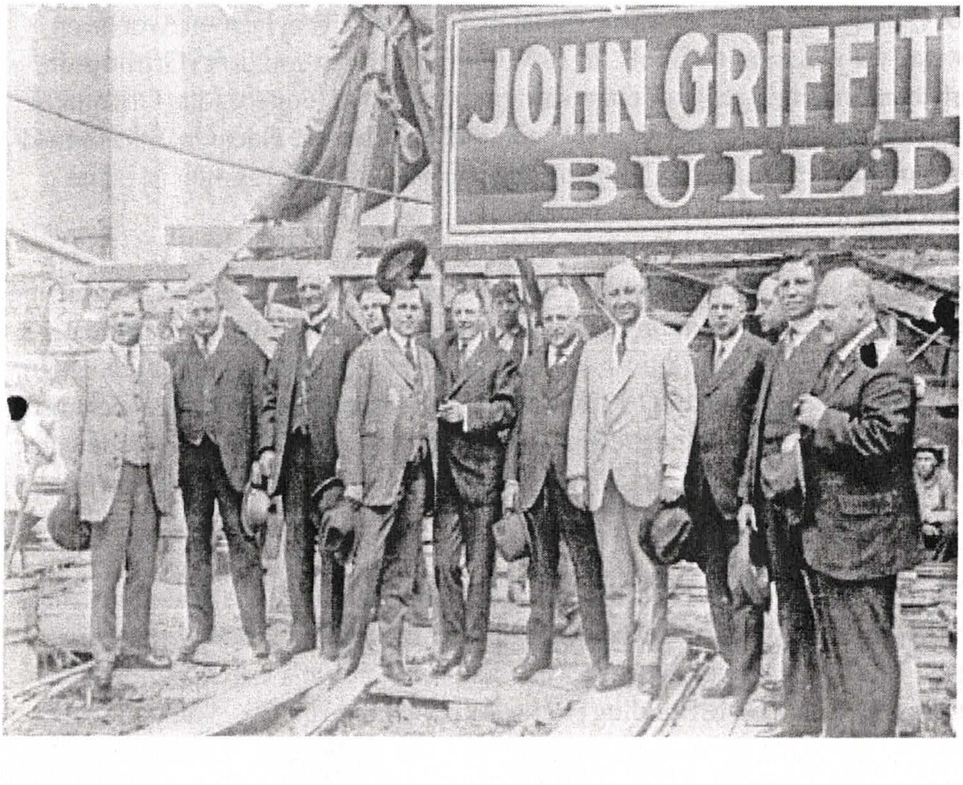
GREAT NORTHERN HOTEL
GRAND CENTRAL PASSENGER STATION
GALLERIES OF FINE ARTS "WORLDS FAIR"
THE MAMMOTH MASONIC TEMPLE
THE RIALTO ✣ THE TRADERS
AND
OTHERS

ROOM 40 LAKESIDE BUILDING
CHICAGO ILL

Top right: John W. Griffiths, the original owner of the Griffiths-Burroughs House. Top left: An advertisement for Griffiths's company from the 1890s. Bottom: Griffiths (third from left) at an unidentified building under construction by his company.



John Griffiths



Chicago Temple Building, sections of the Marshall Field & Co. Department Store, the Merchandise Mart, Chicago's Central Post Office, and Union Station.

Born near Woodstock, Ontario, Canada, Griffiths worked on his family's farm until at age 17 he apprenticed in the building trades with his father, a Scottish immigrant and skilled mason and contractor. In 1869 Griffiths left Canada and found work in Chicago, St. Louis and Grand Tower, Illinois, before permanently settling in Chicago to help rebuild the city after the Fire of 1871.

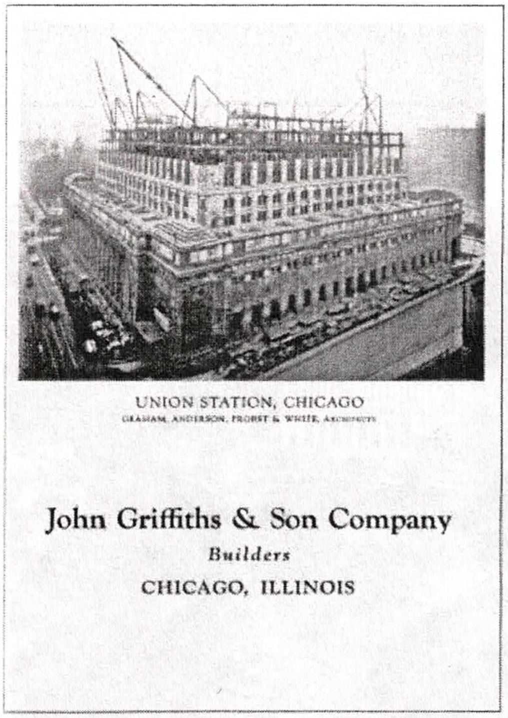
In 1873 Griffiths began hiring himself out as a building contractor and two years later formed a business partnership with Solomon J. Moss under the firm name Moss & Griffiths. After the partnership dissolved in 1877, Griffiths formed his own company that soon gained a reputation for its ability to handle large building projects. Chicago buildings of this period credited to Griffiths include the Rialto Building (1886, demolished), Grand Central Station (1891, demolished), the Masonic Temple (1892, demolished); and the Palace of Fine Arts at the 1893 World's Columbian Exposition (reconstructed in 1930 as the Museum of Science and Industry and a designated Chicago Landmark.)

Such contracting successes gained Griffiths access to some of the most prominent architectural firms of the day, including Burnham & Root, Holabird & Roche and Solon S. Beman. Beman was the architect for the planned company town of Pullman, and throughout the 1880s and 1890s created a substantial number of residences for Chicago's elite families on both the north and south sides, including Griffiths's own house.

Shortly after the World's Fair, Griffiths formed a business partnership with builder Michael McDermott to form Griffiths & McDermott. In 1894 the firm was awarded the contract to build a portion of Chicago's Sanitary and Ship Canal that stretched from Damen Avenue on Chicago Southwest Side to Summit, Illinois. In 1898, Griffiths' eldest son, John Griffiths, Jr., entered the family business and a separate contracting company was formed, John Griffiths & Son. Not wishing to have ownership in competing contracting firms, the elder Griffiths formed Griffiths, McDermott & Watt Dredging Company, Inc., in 1903 and sold his interest in the company later that year.

John Griffiths & Son expanded the geographic scope of their business and acquired contracting jobs throughout the United States. Building projects included the Wanamaker Department Store building in New York City (1907), the Federal Building and Prison in Atlanta (ca. 1910), and the Majestic Building in Milwaukee (1907). Early 20th-century jobs in Chicago include the One North State Building (1901) and the Stevens Building (1912), both located in the Jewelers Row Chicago Landmark District, and Cook County Hospital (1913), which is listed on the National Register of Historic Places.

Another of Griffiths' sons, George W. Griffiths, joined the firm and was made vice-president as early as 1920, the beginning of the decade that arguably saw the company's greatest business success. During the 1920s the company was awarded some of Chicago's largest building projects, such as the Chicago Temple Building (1924), Union Station (1925), Soldier Field



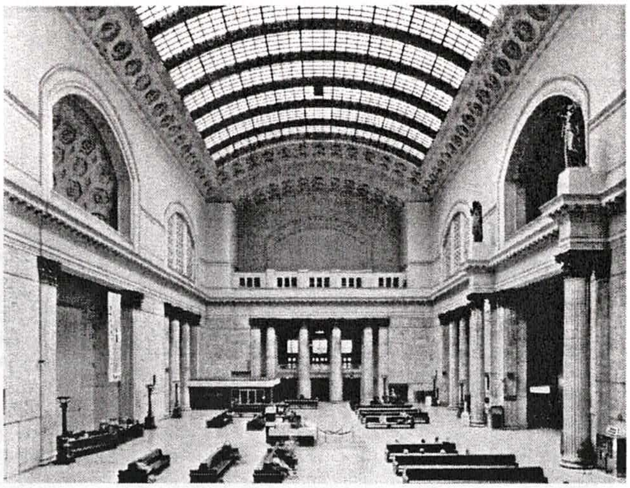
UNION STATION, CHICAGO

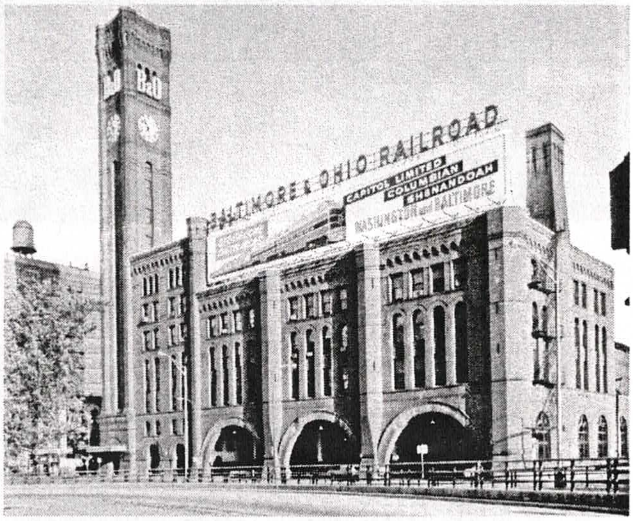
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

John Griffiths & Son Company

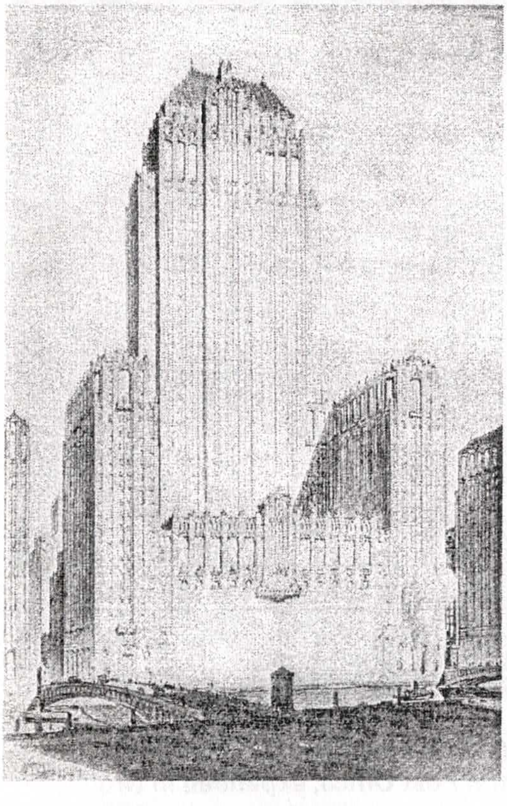
Builders

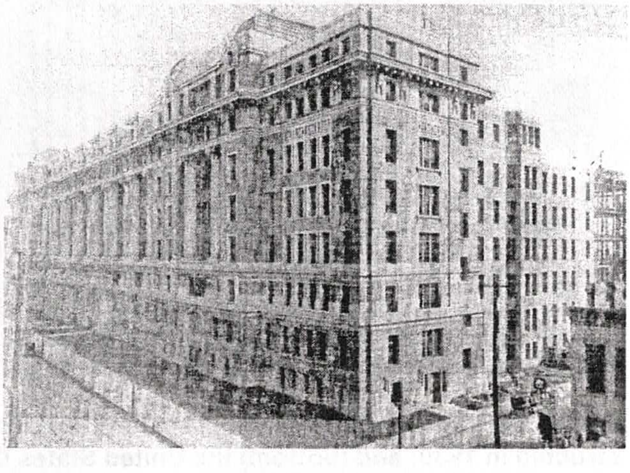
CHICAGO, ILLINOIS



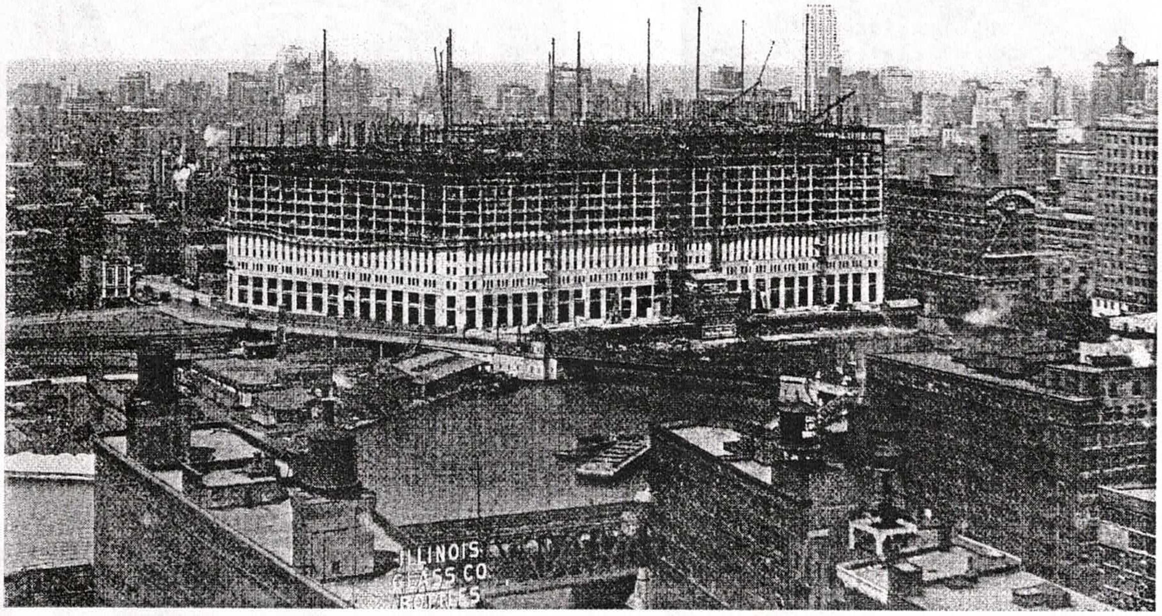


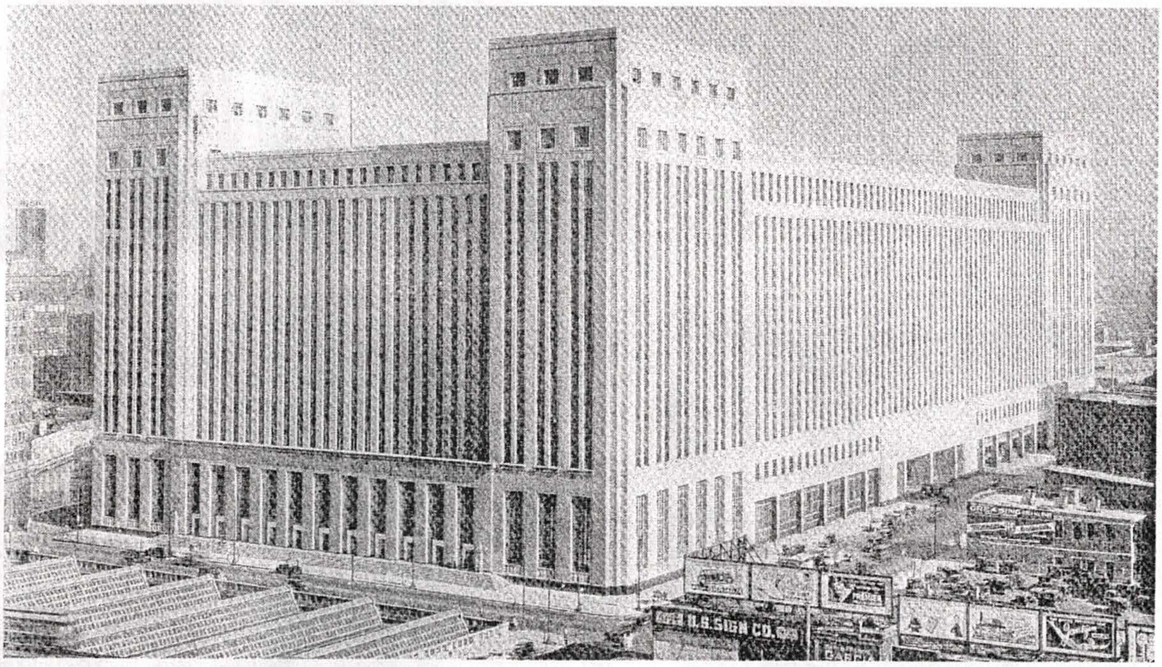
B&O
BALTIMORE & OHIO RAILROAD
CAPITOL LIMITED
COLUMBIAN
SHENANDOAH
WASHINGTON and BALTIMORE





John Griffiths built many of Chicago's largest and most visually iconic buildings during a career that stretched from the 1870s until the 1930s. Top left: A company advertisement featuring Union Station (a designated Chicago Landmark). Top right: Union Station's passenger waiting room. Middle: Grand Central Station (demolished), designed by Solon S. Beman, the architect for the Griffiths-Burroughs House. Bottom left: The Civic Opera House, built in 1927-29 (a designated Chicago Landmark). Bottom right: Cook County Hospital, listed on the National Register of Historic Places.


ILLINOIS
GLASS CO.



Two of the largest structures built by John Griffiths: (top) the Merchandise Mart, constructed in 1930; and (bottom) the United States Central Post Office, expanded in two stages and finished in 1932.

(1926) and the Civic Opera Building (1929). In the following decade, other examples include the Merchandise Mart (1930), One North LaSalle (1930), the Central Post Office Building (1932), and the bleacher expansion of Wrigley Field (1938). Union Station, the Civic Opera Building, One North LaSalle and Wrigley Field are designated Chicago Landmarks.

John Griffiths, Sr., continued to serve as president of the company until 1933, and continued to live in the Griffiths-Burroughs House until his death on October 8, 1937, at the age of 91. George W. Griffiths assumed the role of president until his death in 1947. The company garnered some of its final large building projects in 1953, including St. Peter's Franciscan Catholic Church in Chicago's Loop and the Grant Park Garage, the city's first underground parking garage, before going out of business in the early 1960s.

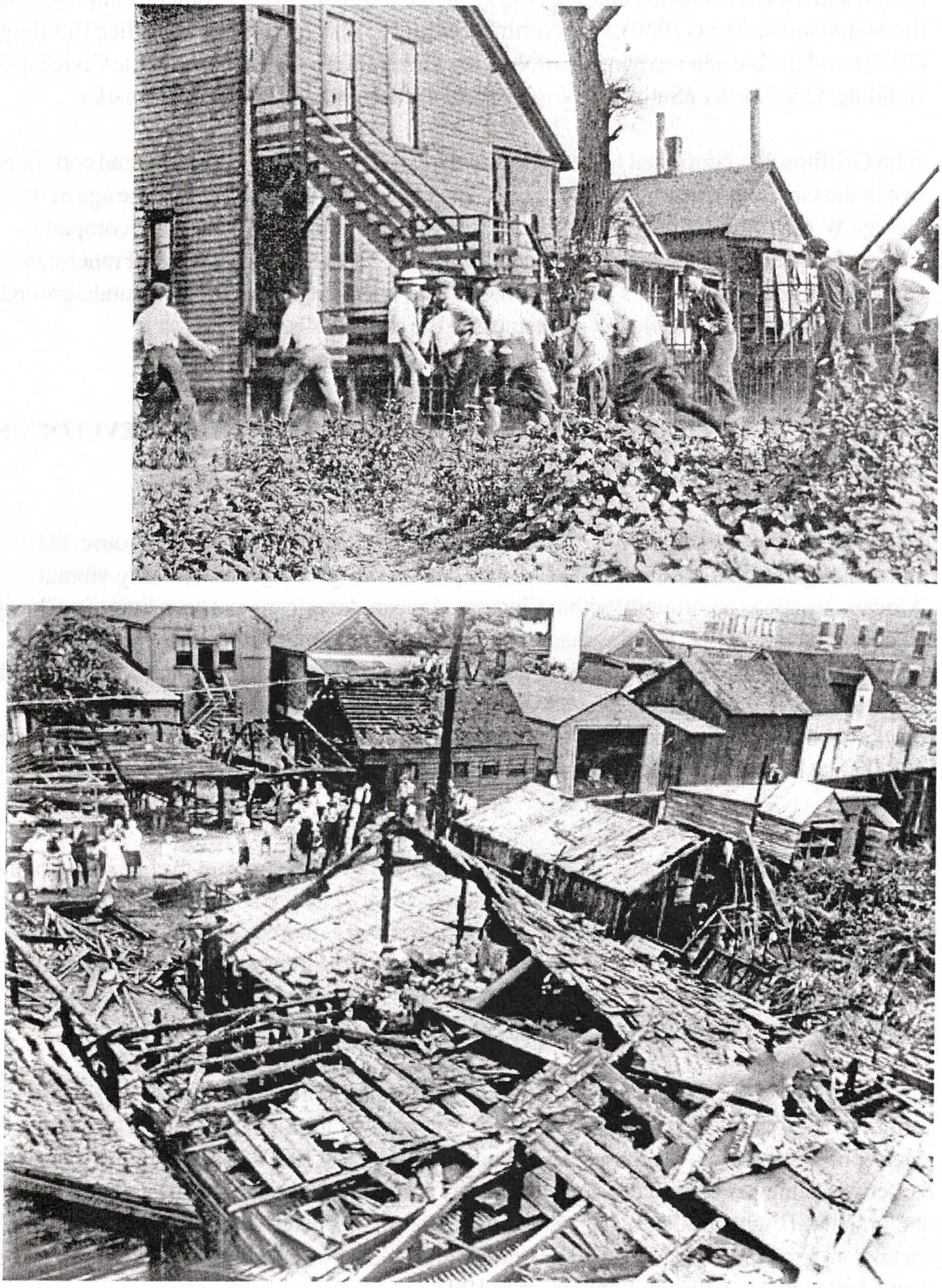
CHICAGO'S AFRICAN-AMERICAN COMMUNITY AND THE DEVELOPMENT OF BRONZEVILLE

By the time of the death in 1937 of the first owner of the Griffiths-Burroughs House, the surrounding Douglas community had become part of a burgeoning and culturally-vibrant African-American community within Chicago. African-Americans had been living in Chicago since at least the 1830s. But they had remained a relatively small percentage of the city's population until the early 20th century, when World War I and the subsequent opening of job opportunities in the North for Black workers encouraged a "Great Migration" of Southern blacks to northern cities, including Chicago. By 1920, African-Americans in Chicago numbered 108,000, at least double the number that lived in the City before the start of the Great Migration.

Because of housing segregation practices, Chicago's black population at the beginning of the "Great Migration" years largely lived in a restricted district dubbed the "Black Belt"a long, relatively narrow strip of land on the South Side that was centered along Federal and State Streets and extended south from roughly 16th Street to 39th Street, and along neighboring blocks to the east and west. Chicago's white business and social establishment was largely indifferent to the African-American community.

Consequently, what gradually evolved in the Black Belt was a complete and independent commercial, social, and political base. A thriving "city-within-a-city" known as the "Black Metropolis" would gain nationwide recognition by the early 1920s as a model of African-American achievement and the center of the city's African-American social, economic, and cultural life. (Eight buildings and a public monument, considered to be some of the most significant surviving commercial and institutional properties of "Black Metropolis-Bronzeville," were designated as Chicago Landmarks in 1997.)

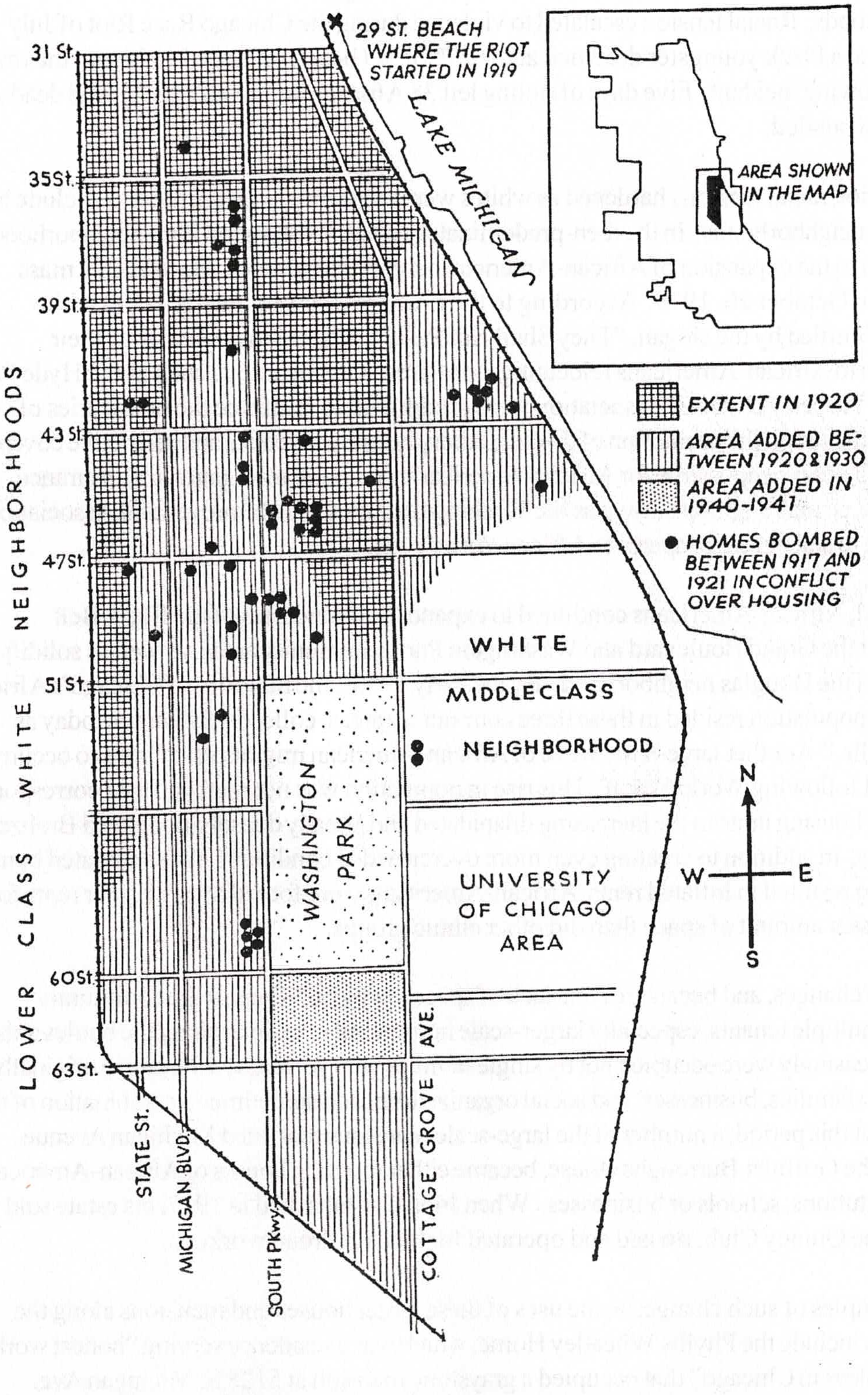
Isolated from working-class European immigrant neighborhoods to the west due to rail embankments and rail yards, the burgeoning Black Belt expanded south to 55th Street and beyond in the years after World War I. African-Americans also increasingly looked east to



African-Americans began to come to Chicago in great numbers in the 1910s. They found both economic opportunities and racial tension, which escalated to violence during the Chicago Race Riot of July 1919. Top: Five days of rioting left 38 African-American Chicagoans dead and over 300 wounded. Bottom: Many houses surrounding the stockyards were set ablaze during the rioting.

Figure 6

EXPANSION OF THE BLACK BELT


29 ST. BEACH
WHERE THE RIOT
STARTED IN 1919
LAKE MICHIGAN
AREA SHOWN
IN THE MAP
31 St.
35 St.
39 St.
43 St.
47 St.
51 St.
60 St.
63 St.
LOWER CLASS WHITE NEIGHBORHOODS
EXTENT IN 1920
AREA ADDED BETWEEN 1920 & 1930
AREA ADDED IN 1940-1941
HOMES BOMBED BETWEEN 1917 AND 1921 IN CONFLICT OVER HOUSING
WHITE
MIDDLECLASS
NEIGHBORHOOD
WASHINGTON PARK
UNIVERSITY
OF CHICAGO
AREA
N
W
E
S
STATE ST.
MICHIGAN BLVD.
SOUTH PKwy.
COTTAGE GROVE AVE.

Housing restrictions confined blacks to the so-called "Black Belt," an overcrowded cluster of almost exclusively African-American neighborhoods on Chicago's South Side. This map from the pioneering sociological study *Black Metropolis* documents the expansion of the Black Belt.

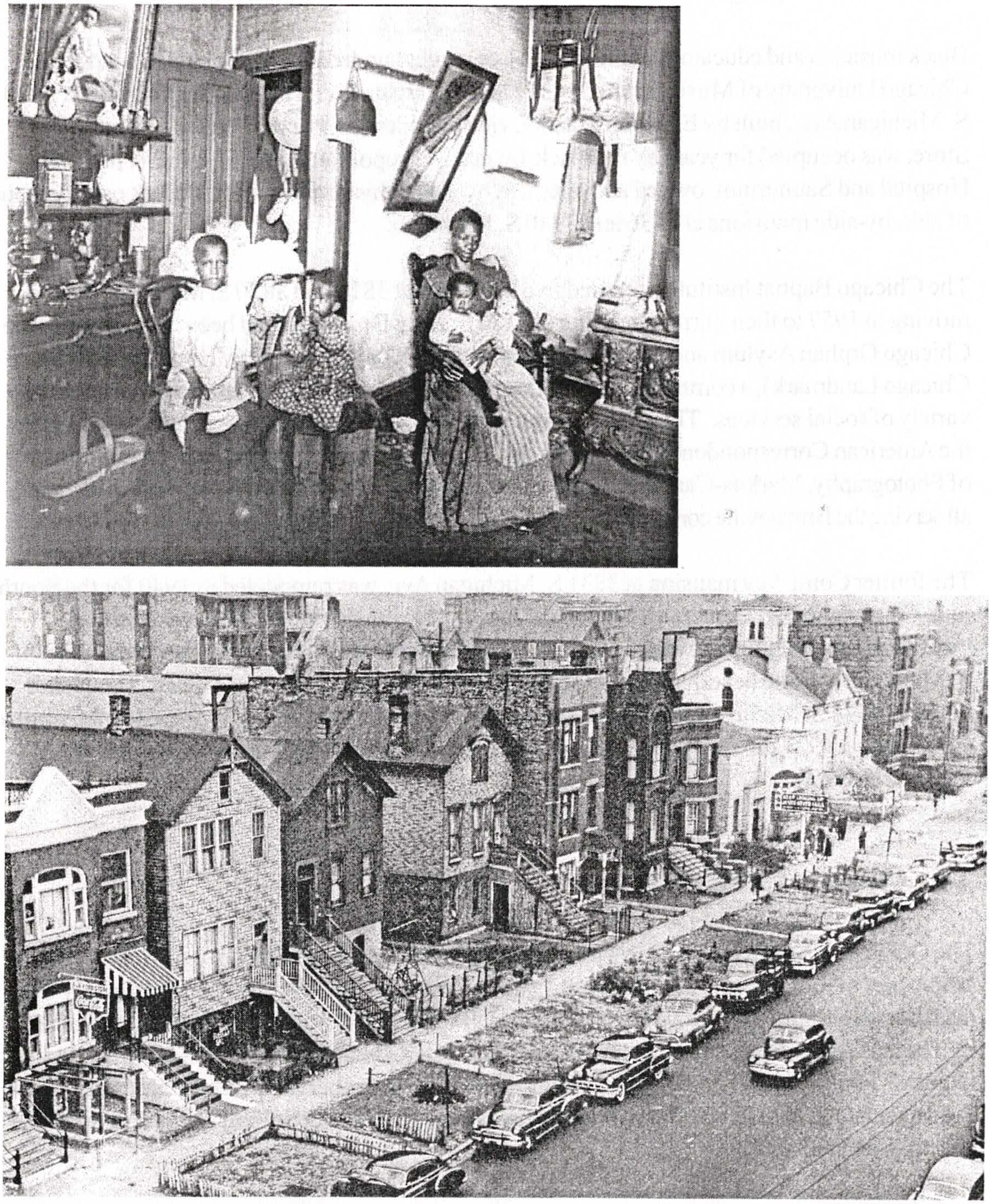
affluent and middle-class white residential neighborhoods in the Douglas, Grand Boulevard and Washington Park neighborhoods to meet their housing needs. During these years, these efforts by blacks to expand the Black Belt were often met with vigorous resistance from white neighborhoods. Racial tension escalated to violence during the Chicago Race Riot of July 1919, when a black youngster drowned at the 27th Street beach on Lake Michigan, the result of a rock-throwing incident. Five days of rioting left 38 African-American Chicagoans dead and over 300 wounded.

After the riot, racial tensions hardened as whites were increasingly determined to exclude blacks from their neighborhoods. In the then-predominately white Washington Park neighborhood, opposition to the expansion of African-American neighborhoods took the form of a mass meeting on October 20, 1919. According to the *Chicago Tribune,* nearly 1,200 white protestors unified by the slogan, "They Shall Not Pass," gathered to demonstrate their opposition to African-Americans relocating to the area. Organizations such as the Hyde Park-Kenwood Property Owners' Association were established to reinforce the boundaries of segregation through the promotion of discriminatory housing practices and restrictive covenants that made it nearly impossible for African-Americans to acquire mortgages and insurance. Also at this time, a smaller group known as the Washington Park Court Improvement Association vowed not to sell or rent property to African-Americans.

Undeterred, African-Americans continued to expand the boundaries of the Black Belt throughout the Grand Boulevard and Washington Park community areas, as well as solidify their presence in the Douglas neighborhood. By the early 1930s, the majority of Chicago's African-American population resided in these three community areas, collectively known today as "Bronzeville." Another large-scale wave of African-American migration to Chicago occurred during and following World War II. This rise in population was not matched by a corresponding increase in housing units in the increasing dilapidated and already densely-populated Bronzeville community. In addition to creating even more overcrowded conditions, the segregated housing market also resulted in inflated rents. African-Americans were forced to pay higher rents for the same or lesser amount of space than did other ethnic groups.

With these changes, and because of this lack of space, many buildings in the community acquired multiple tenants, especially larger-scale houses and mansions along the boulevards, which increasingly were occupied not by single families with servants as they were originally, but by multiple families, businesses, and social organizations, and sometimes a combination of these. Throughout this period, a number of the large-scale mansions that lined Michigan Avenue, including the Griffiths-Burroughs House, became either rooming houses or African-American clubs, institutions, schools or businesses. When John Griffiths died in 1937, his estate sold the house to the Quincy Club, owned and operated for black railroad workers.

Other examples of such changes in the uses of these larger houses and mansions along the boulevards include the Phyllis Wheatley Home, which was a residence serving "honest working girls friendless in Chicago" that occupied a graystone mansion at 5128 S. Michigan Ave. Named after a noted African-American poet, it offered young black women new to Chicago,



The Black Belt was comprised of a mixture of tenements, middle-class houses and apartments, and converted large mansions built mainly in the 19th century. Top: Overcrowding often diminished African-Americans' quality of life. Bottom: A view of S. Wabash Ave. in the early 1950s, showing typical small-scale housing in the Black Belt. (Visible a the far right of the photo is the Clarke House, a designated Chicago Landmark, prior to its move back to its present location in the Prairie Avenue neighborhood) usually arriving from the South, a safe and socially-respectable place to live while finding work and adjusting to big-city life.

Black musician and educator Pauline James Lee taught hundreds of music students at the Chicago University of Music, located at 3672 S. Michigan Ave. The Mandel mansion at 3400 S. Michigan Ave., built by Emanuel Mandel, vice-president of Mandel Brothers Department Store, was occupied for years by the black-owned Metropolitan Funeral Home. The Dailey Hospital and Sanitarium, owned and operated by black physician Dr. U.G. Dailey, operated out of side-by-side mansions at 3736 and 3740 S. Michigan.

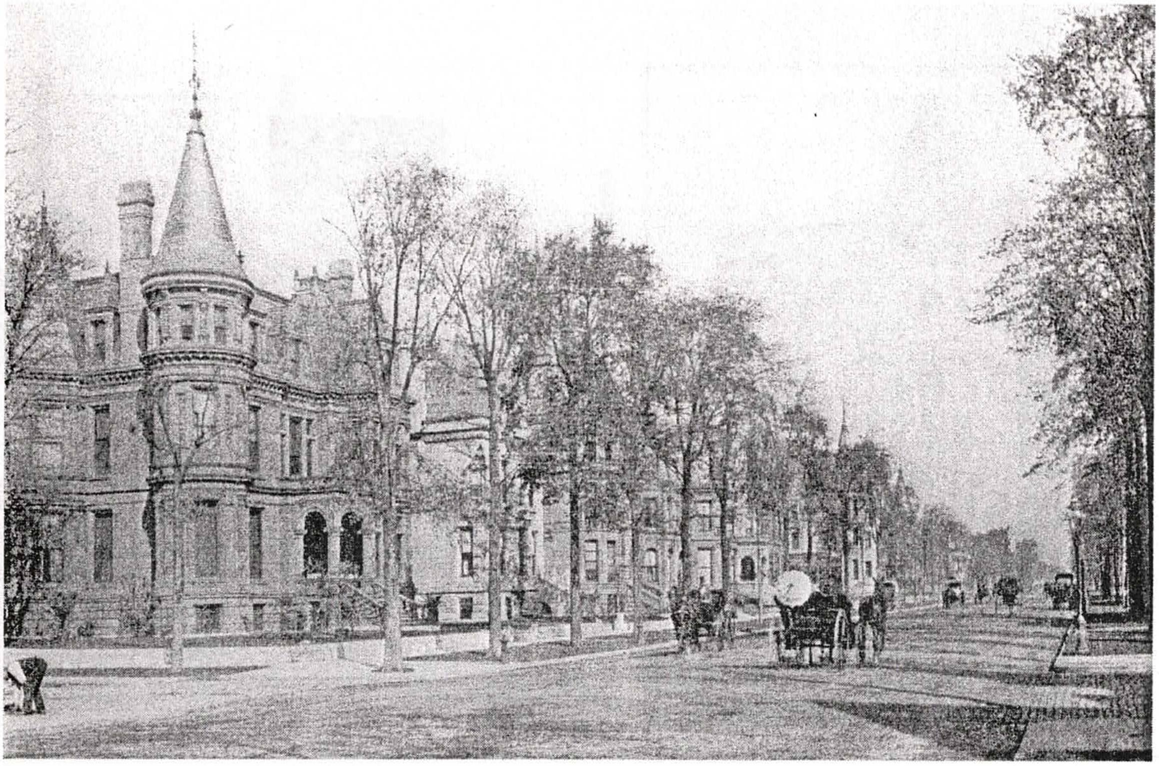
The Chicago Baptist Institute occupied two mansions at 3816 and 3820 S. Michigan before moving in 1957 to their current building at 5120 S. King Dr., which had been built to house the Chicago Orphan Asylum and later was the home to Parkway Community House (a designated Chicago Landmark), a community center that housed lectures, cultural programs, plays and a variety of social services. The graystone mansion at 3601 S. Michigan Ave. housed, in 1929, the American Correspondence School of Law, American School of Aviation, American School of Photography, Markus-Campbell Publishing Co., and the Page-Davis School of Advertising, all serving the Bronzeville community.

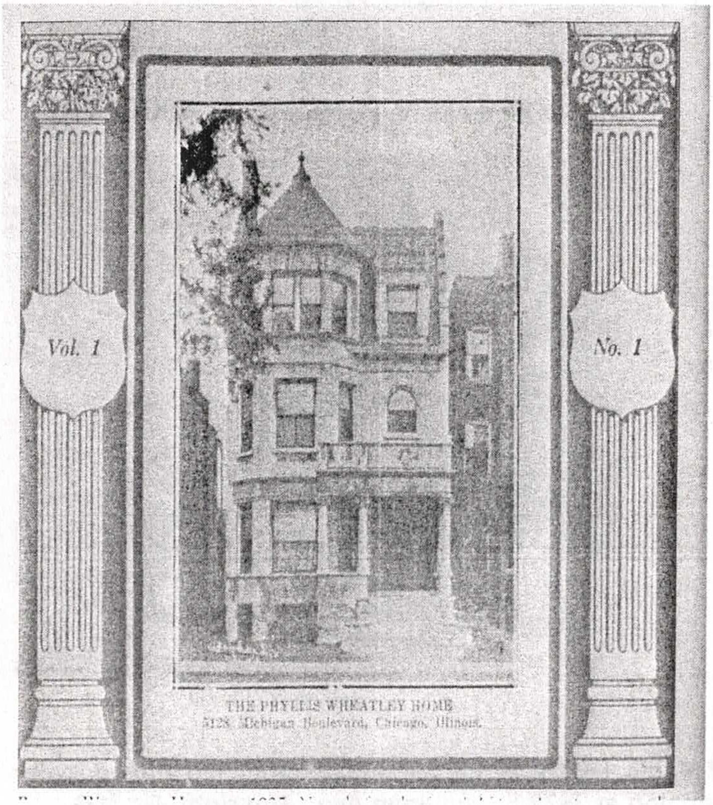
The former Comiskey mansion at 3831 S. Michigan Ave. was remodeled in 1940 for the South Side Community Art Center (a designated Chicago Landmark), which was a pioneering institution encouraging the work of African-American artists. The Swift/Morris house at 4500 S. Michigan was the headquarters of the Chicago Urban League for many years. The Hoxie house at 4448 S. Michigan was listed as the Martha Washington Home for Dependent Crippled Children in a 1929 directory and is now owned by Bethel AME Church (a congregation founded in 1863).

THE QUINCY CLUB OF RAILROAD MEN

The Quincy Club of Railroad Men was an exclusive men's club for African-American employees of the Chicago, Burlington & Quincy Railroad (C.B. & Q. R.R.). The Quincy Club (as it became commonly known) was founded in the early 1910s by a small group of men led by Thomas Avery Franklin, a waiter on the C.B. & Q. R.R. Few details are known about the Quincy Club's activities and location during these early years, but its founding was based on the need to create a "safe haven," a rooming house where members could safely live and relax and during work layovers.

The need for such railroad clubhouses arose in the early 1910s, as increasing numbers of African-American railroad personnel traveled cross-country to work on the nation's freight and passenger lines. In city centers, railroad companies would routinely board their employees in hotels near the railroad stations for convenience, or build rooming houses in more remote areas along the route. Widespread racial segregation existing in many parts of United States, however, forced African-American rail workers to seek housing in racially-segregated areas of

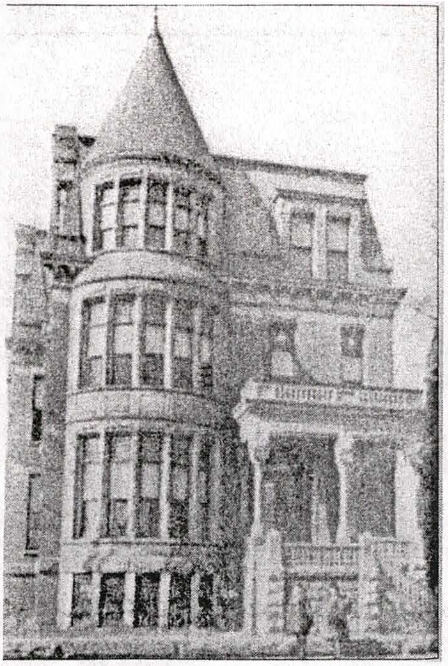


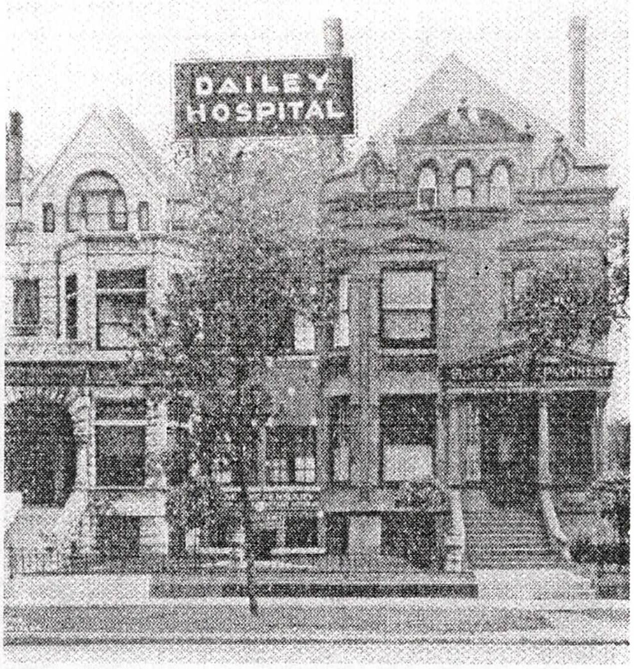

Vol. 1
No. 1
THE PHYLLIS WHEATLEY HOME
5128 Michigan Boulevard, Chicago, Illinois

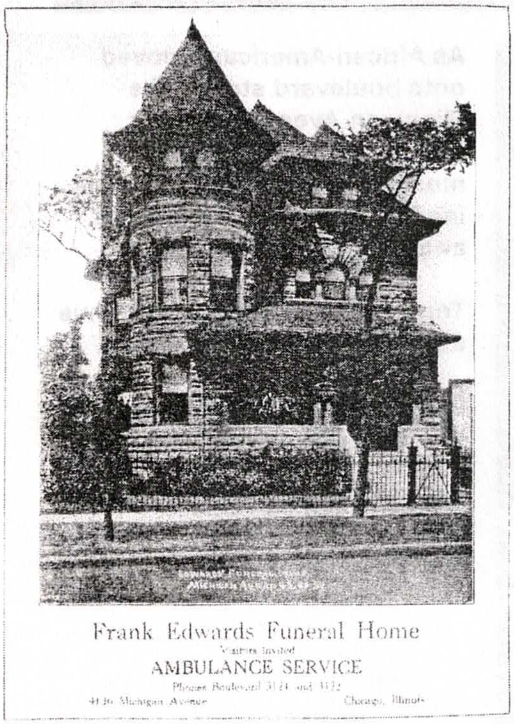
As African-Americans moved onto boulevard streets like Michigan Avenue, existing mansions were reused for multiple-family housing, rooming houses, clubs, institutions, and a variety of businesses.

Top: A view of Michigan Avenue at the turn-of-the-last-century.

Left: The Phyllis Wheatley House at 5128 S. Michigan Ave., named for a noted black poet, provided young black women new to Chicago a safe place to live while finding work.







Frank Edwards Funeral Home

Visitors Invited

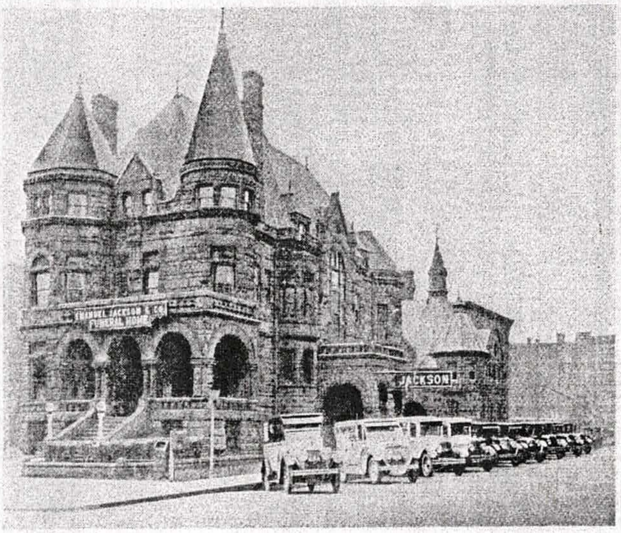
AMBULANCE SERVICE

Phones Boulevard 3121 and 3122

4136 Michigan Avenue Chicago, Illinois

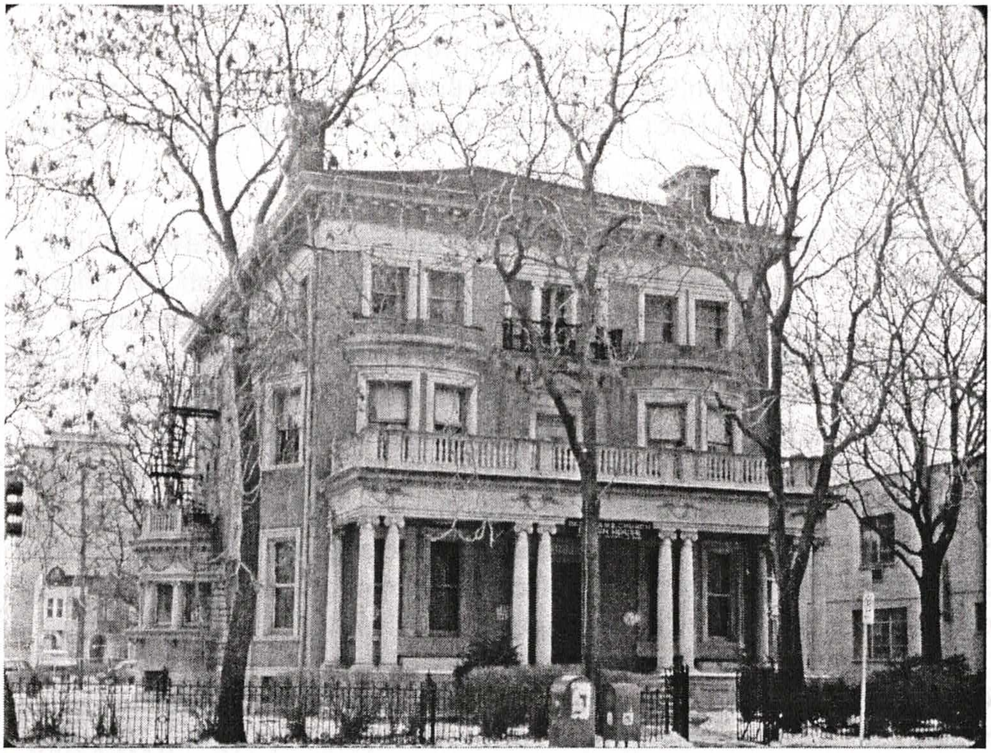
THE NEGRO'S PROGRESS IN CHICAGO

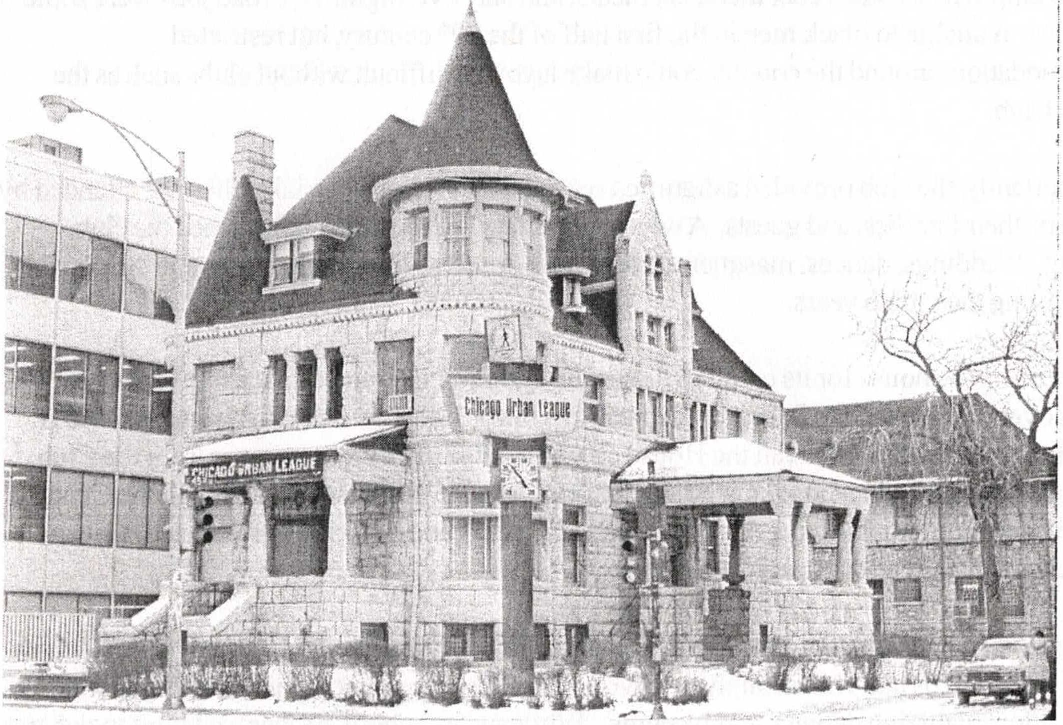
METROPOLITAN FUNERAL CORPORATION



HOME OFFICE

Top left:The Chicago University of Music, led by African-American musician and educator Pauline James Lee, occupied a mansion at 3672 S. Michigan Ave. Top right: Dr. U.G. Dailey operated the Dailey Hospital and Sanitarium out of mansions at 3736 and 3740 S. Michigan. Black-owned funeral homes operated from mansions at 4136 S. Michigan (bottom left) and 3400 S. Michigan (bottom right).




Chicago Urban League
CHICAGO URBAN LEAGUE

Top: The former Hoxie mansion at 4448 S. Michigan has long been owned by Bethel AME Church. Bottom: The Swift/Morris House at 4500 S. Michigan was the headquarters of the Chicago Urban League for many years.

town. The housing was frequently located further away from the city center, in dangerous areas of town and sub-standard accommodations were common. Similar conditions existed with company-provided housing. Other similar clubs established for African-American railroad personnel in the early 1900s in the United States include the Hazel Hurst Railroad Men's Club, the Railroad Men's Clover Club and the Colored Men's Railroad Club, as well as the Quincy Club for Railroad Men.

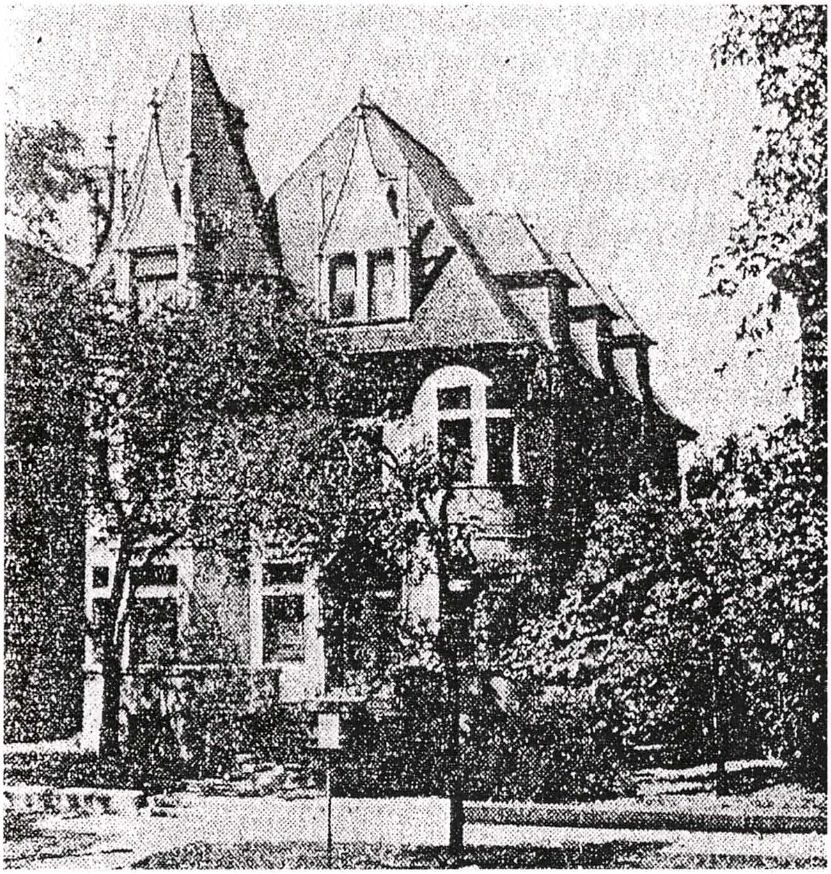
With the onset of World War I, many of the Quincy Club's members were called into military service, and it was temporarily disbanded. Membership dues that had been collected prior to the war were used to restart the club in 1929, but the Quincy Club's mission had changed. In the early 1920s, African-American railroad workers began to organize themselves into "racial" labor unions, such as The Brotherhood of Sleeping Car Porters and Protective Union and the Railway Men's International Benevolent Industrial Association. These unions were established to fight discriminatory practices by both the railroad companies as well as existing "whites-only" labor unions. The Quincy Club, now led by Ben L. Skinner, expanded its original mission to include fighting for labor rights of its African-American membership. By 1938, the year the group purchased the Griffiths-Burroughs House, the club was the headquarters for the Chicago chapter of the Joint Council of Dining Car Employees.

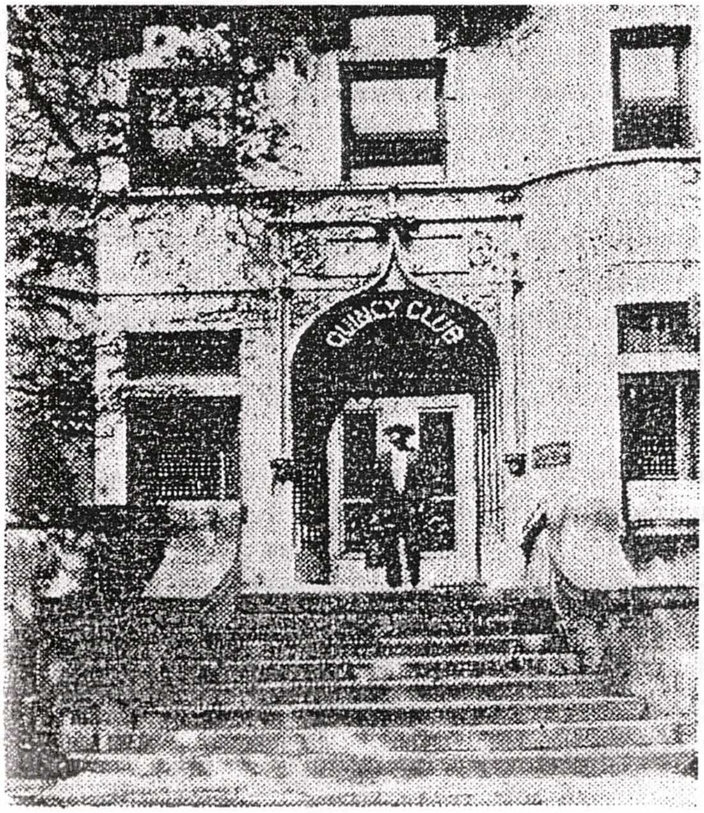
The Quincy Club used the old mansion for a variety of uses. It was first and foremost a home-away-from-home for black railroad men on layovers between train runs. Members and other railroad employees could relax there, eat meals, and stay overnight. Railroad jobs were some of the best available to black men in the first half of the 20th century, but restricted accommodations around the country could make layovers difficult without clubs such as the Quincy Club.

As importantly, the club provided a dignified setting for all types of social gatherings attended by members, their families, and guests. A wives' "auxiliary" decorated and furnished the club building. Weddings, dances, masquerade balls, and dinners were among the events held in the house during these club years.

Besides using the house for its own functions, the Quincy Club rented space to a variety of tenants over the years. One interesting tenant was black researcher and historian Frederic H. H. (Hammurabi) Robb, who ran the House of Knowledge out of space rented from the Club. This bookstore sold educational material, often published by Robb himself through the Century Service Exchange, emphasizing African-American history and historic links between African-Americans and African culture and traditions.

Born in 1896, Mr. Robb graduated from Howard University and Northwestern University Law School in the 1920s and was strongly involved in the New Negro movement in Chicago during that decade, organizing debates and lyceums. While in law school, he was a champion debater, president of the Washington Intercollegiate Club of Chicago comprised of African-American college students, and edited the *Intercollegian Wonder Book*, a contemporary guide to Black society and culture in Chicago published in 1927 and 1929. Later in life, having foresworn





Quincy Club Important To Railroad Men

After Griffiths's death in 1937, his estate sold the Griffiths-Burroughs House to the Quincy Club, which was owned by black Chicago, Burlington, and Quincy railroad workers. The club was a place for railroad workers to rest, recreate, eat and sleep while on layovers in Chicago. It also served as a place for parties, dances and other social gatherings for members, their families, and guests.

middle-class "bourgeois" attitudes and adding "Hammurabi" to his name, Robb advocated the importance of Black culture and history through his publications.

THE CHICAGO BLACK RENAISSANCE AND THE FOUNDING OF THE DUSABLE MUSEUM OF AFRICAN-AMERICAN HISTORY

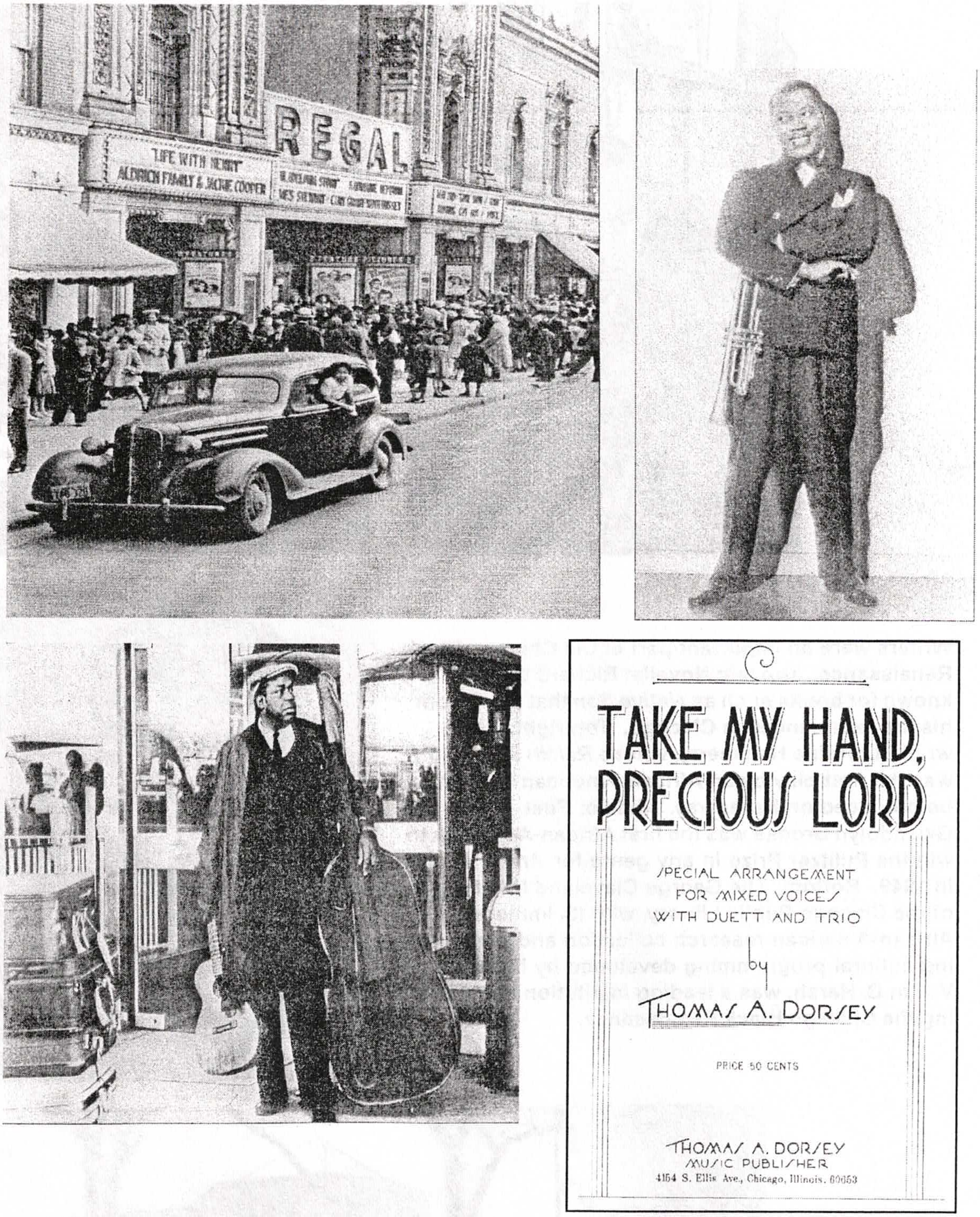
Despite the effect that the Great Depression of the 1930s had on Chicago's African-American community, a flowering of Chicago literature, art, music and dance the "Chicago Black Renaissance began during that decade and continued at least through the 1950s and rivaled, if not surpassed, the earlier Harlem Renaissance of the 1920s in its historic significance and artistic quality. Scholar Anne Meis Knupfer notes that:

> . . . Chicago was a major, if not the major, urban locus for African-American art, theater, poetry and fiction, blues and jazz, and intellectual energy during the 1930s, 1940s, and 1950s. Indeed, by 1930, Chicago had the largest African-American urban population in the country. Confined to the city's southside by restrictive covenants and realtors' red-lining tactics, most African Americans, regardless of their social class and occupation, lived together. Despite deteriorating mansions, and crowed tenements and kitchenettes on the southside, African-American Chicagoans took great pride in their communities, especially their social and educational institutions.

Music in particular was a linchpin of the Chicago Black Renaissance. Earlier in the 1920s Chicago became a vital center of the development of jazz music, considered by cultural historians to be one of America's most important contributions to world culture during the twentieth century. In 1922 band leader King Oliver invited trumpeter Louis Armstrong to join his Creole Jazz Bank in Chicago. Armstrong soon eclipsed his mentor, and his subsequent recordings and radio broadcasts during the next three decades defined Chicago jazz for the nation.

Starting in the 1930s, gospel music emerged as Thomas Dorsey, known as the "Father of Gospel Music," wrote hundreds of songs including "Take My Hand, Precious Lord," popularized by singer Mahalia Jackson. By the 1940s and 1950s, urban Blues as a musical genre was being popularized by performers such as Bill Broonzy, Memphis Minnie, and Sonny Boy (John Lee) Williamson and by recording studios such as Bluebird and Chess.

In literature, the works of noted African-American writers, playwrights and poets such as Richard Wright, Lorraine Hansberry, and Gwendolyn Brooks gave life to the struggles of black Chicagoans. Wright's founding of the South Side Writers Group in 1936 brought inspiration to young black writers and provided a nurturing haven for experimentation with new literary themes and subjects. Institutions such as the George Cleveland Hall branch of the Chicago Public Library, under the founding guidance of Vivian Harsh, the first African-American head librarian for the Chicago Public Library, were venues for literary forums, poetry readings and other cultural events for the Bronzeville community.



TAKE MY HAND, PRECIOUS LORD

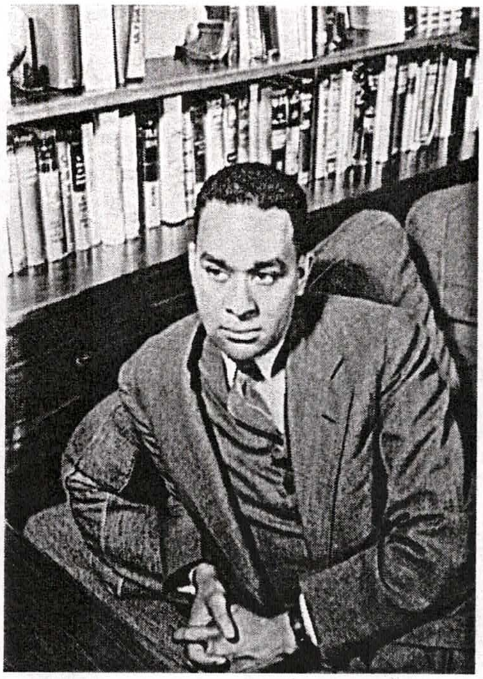
SPECIAL ARRANGEMENT
FOR MIXED VOICES
WITH DUETT AND TRIO

by
THOMAS A. DORSEY

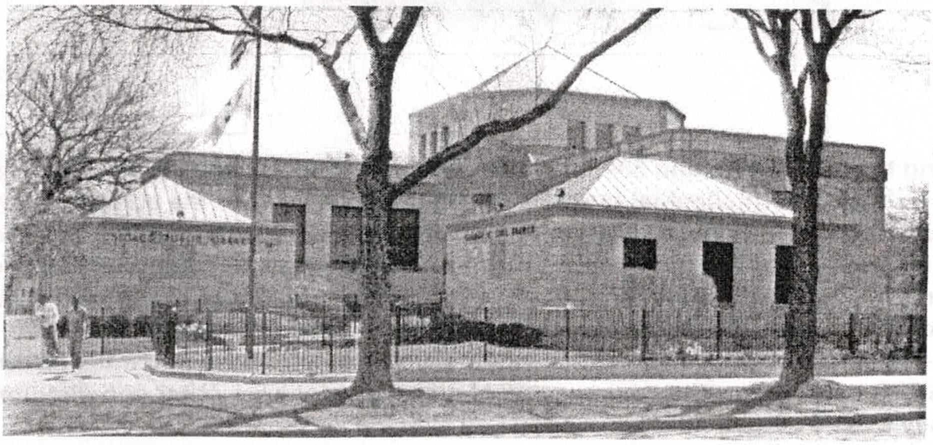
PRICE 50 CENTS

THOMAS A. DORSEY
MUSIC PUBLISHER
4154 S. Ellis Ave., Chicago, Illinois, 60053

During the 1930s, 40s, and 50s, Chicago became the center of a "Black Renaissance" of culture, arts, writing, and intellectual pursuits. A significant aspect of the cultural upswelling was music. Top left: The Regal Theater at 47th and King Dr. (demolished) was a focal point for the rich entertainment and nightlife found within the Bronzeville community during this period. Top right: Trumpeter Louis Armstrong was an important figure in Chicago's jazz community. Bottom left: Urban Blues, epitomized by performer and producer Willie Dixon, emerged in the post-World War II period as an internationally-significant force in the development of popular music. Bottom right: The cover of one of pioneering gospel writer and director Thomas Dorsey's early gospel hits, popularized by Mahalia Jackson.



Writers were an important part of the Chicago Black Renaissance. Top left: Novelist Richard Wright, known for books such as *Native Son* that drew from his life experiences in Chicago. Top right: Playwright Lorraine Hansberry, whose *Raisin in the Sun* was the first play by an African-American woman to be produced on Broadway. Middle: Poet Gwendolyn Brooks was the first African-American to win the Pulitzer Prize in any genre for *Annie Allen* in 1949. Bottom: The George Cleveland Hall branch of the Chicago Public Library, with its immense African-American research collection and pioneering cultural programming developed by librarian Vivian G. Harsh, was a leading institution encouraging the Chicago Black Renaissance.



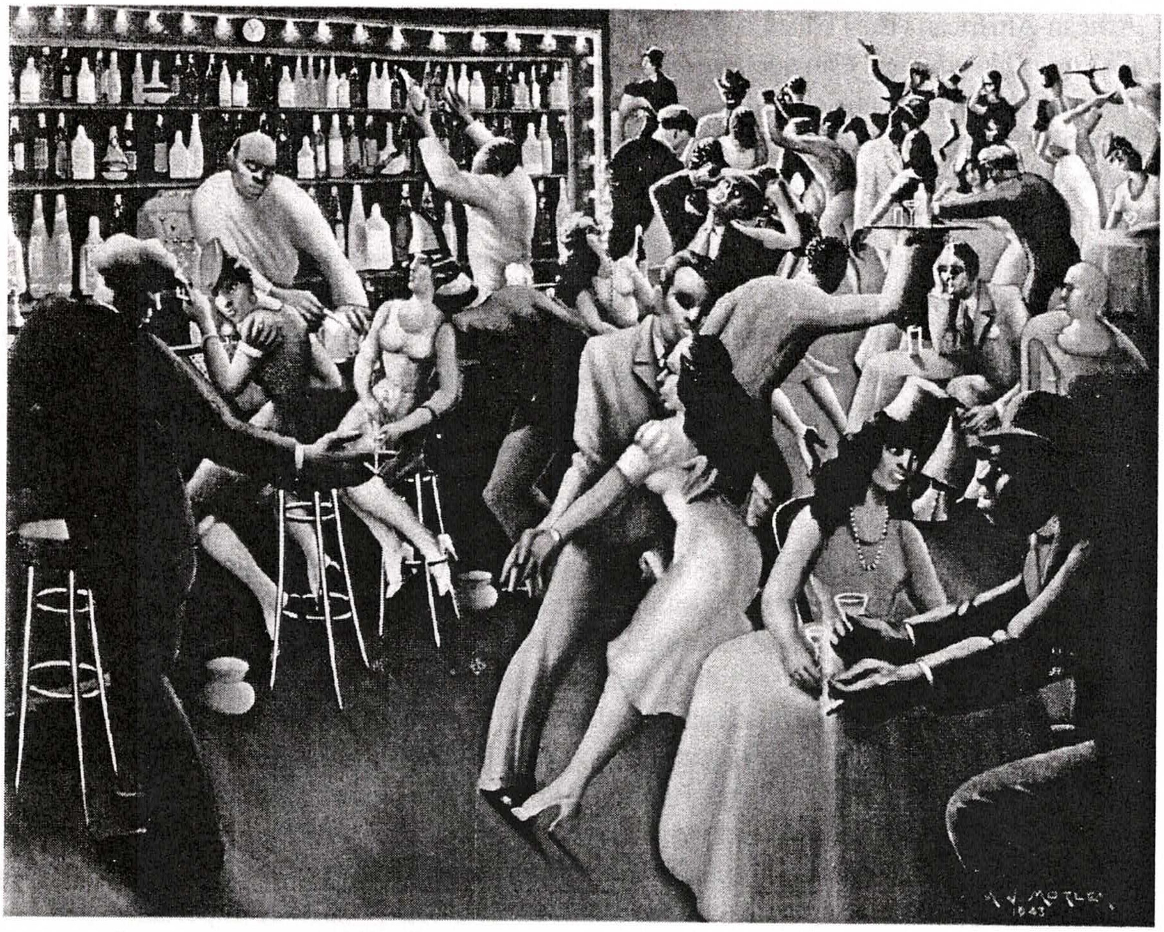
African-American visual artists also found inspiration in Bronzeville. Newspapers such as the *Chicago Defender* and *Chicago Bee* provided employment opportunities for cartoonists and illustrators. Fine artists such as Charles White and Archibald Motley, who were trained at the School of The Art Institute of Chicago, plied their professions despite lack of interest from the larger white society. Motley's vividly-painted scenes of urban black life are prized today for their glimpses of black social culture of the 1920s and 1930s. White worked with the mural division of the Illinois Federal Art Projects New Deal program that provided much-needed work for both white and black artists and became a prominent graphic artist. The South Side Community Art Center, dedicated in 1941 by First Lady Eleanor Roosevelt, was created under the auspices of the Illinois Federal Art Project and provided an important venue for the exhibition of African-American art work, as well as being a center for art education and other cultural events. It remains today the only surviving community art center created by the program.

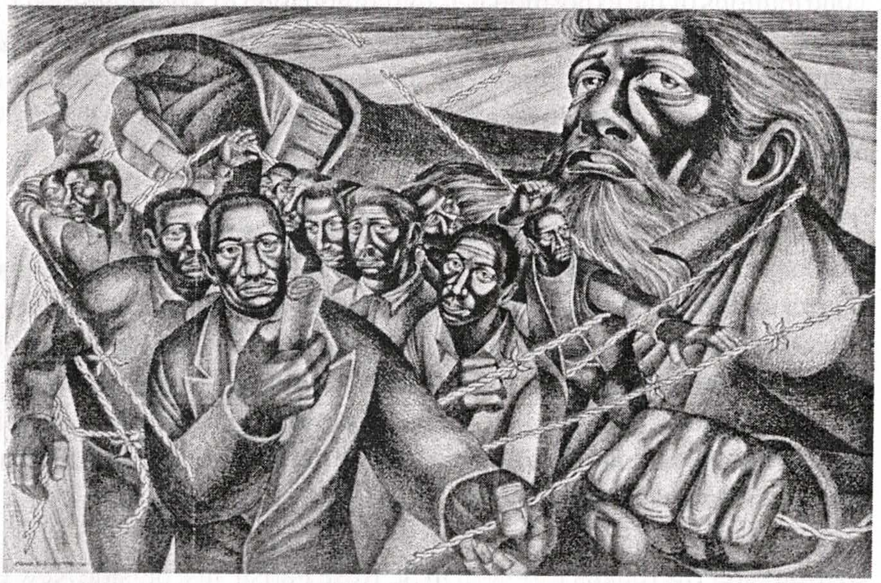
The momentum of the Chicago Black Renaissance movement was encouraged in 1940 with the opening of the American Negro Exposition in Chicago. Held at the Chicago Coliseum (demolished in 1982, located on the southwest corner of 14th Street and Wabash Avenue) from July 4 through September 2, 1940, the American Negro Exposition celebrated and promoted black achievement in cultural, intellectual and commercial endeavors over the seventy-five years from the conclusion of the Civil War in 1865 to 1940. With exhibitions from every state in the United States, from several Caribbean islands, and from the African nation of Liberia, the exposition was described as the first black-organized world's fair. Principally organized by Claude Barnett, the founder of the Associated Negro Press, the event offered evidence of Black Chicago's awareness of its pivotal place in American life. One of the more important contributions of the exposition was the compilation of a book entitled *Cavalcade of the American Negro*. Produced by the Illinois Writers' Project of the Works Project Administration, this sweeping history of black contributions to all phases of American life from 1865 to 1940 was edited by Arna Bontemps and illustrated by Adrian Troy of the Illinois Writers' and Art Projects, respectively.

The DuSable Museum of African-American History

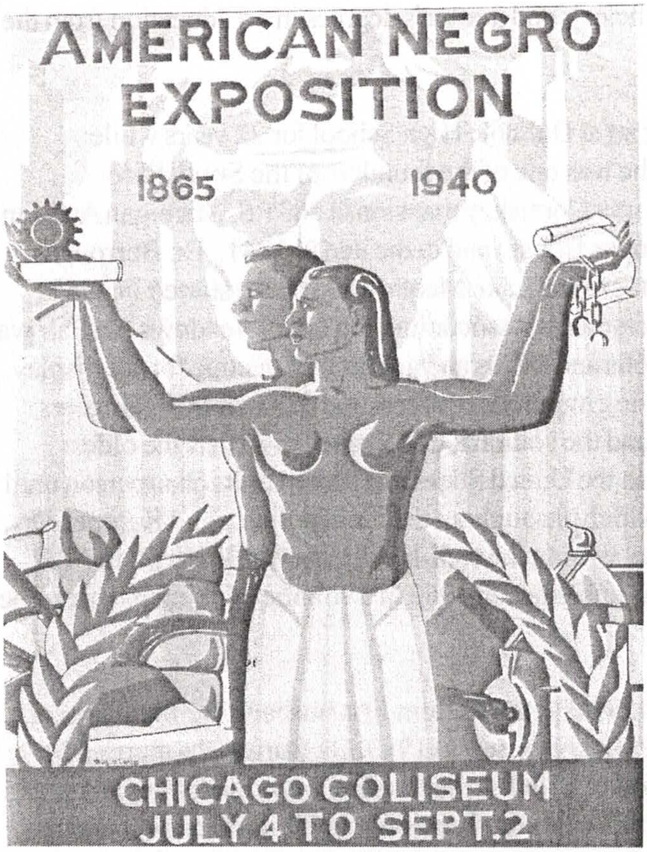
The larger intellectual and artistic ferment of the Chicago Black Renaissance had a profound impact on **Dr. Margaret T. Burroughs (b. 1917)**, leading to a lifetime of artistic endeavor, education, and service. It was within this larger context that Dr. Burroughs, along with her husband **Charles Burroughs (1919-1994)** and other friends and colleagues, founded the DuSable Museum of African-American History (originally known as the Ebony Museum of Negro History) as a pioneering institution for the preservation and dissemination of African-American history, art and culture.

Dr. Margaret Burroughs was born in St. Rose Parish, just outside New Orleans, and came to Chicago with her parents and sisters while a small child. Her parents found work as a laborer and domestic worker in order to provide their children with educational and work opportunities that would have been denied them in Louisiana. Dr. Burroughs attended both Chicago public and Catholic elementary schools before graduating from Englewood High School. Encouraged by sympathetic teachers, Dr. Burroughs studied at the Chicago Normal School (now Chicago



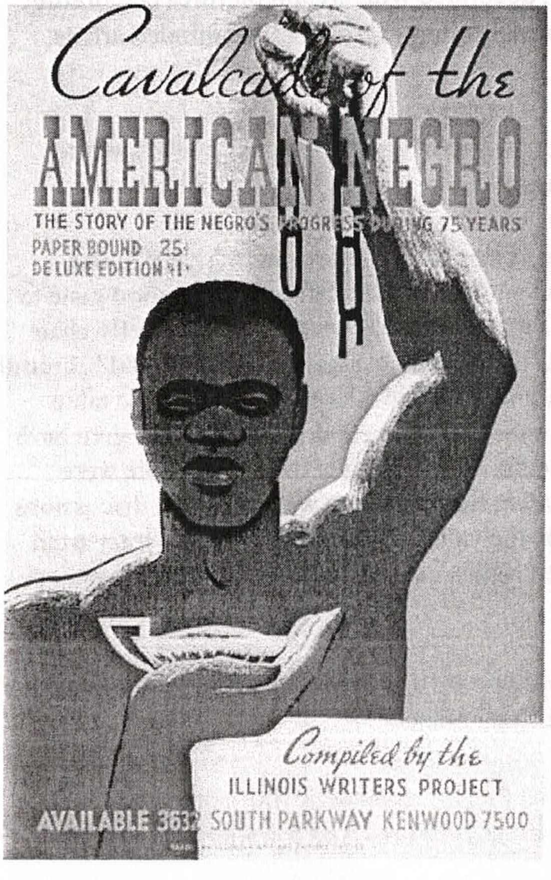


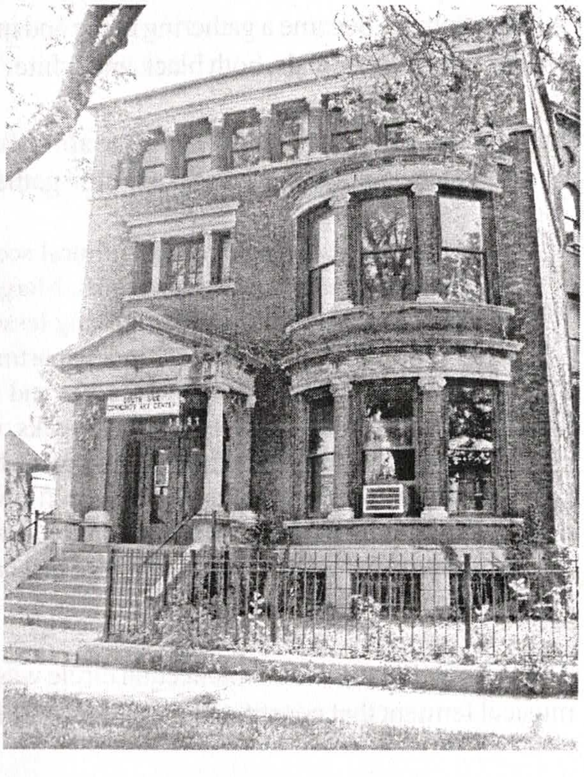
Important African-American artists in Chicago included painter Archibald Motley, Jr., and graphic artist Charles White. Top: Motley's *Nightlife* is typical of his visually-vibrant artistic style and focus on scenes of black entertainment and everyday life. Bottom: White's *Frederick Douglass Lives Again* exemplifies the importance that many black artists and writers placed on the commemoration and teaching of African-American history and culture.


AMERICAN NEGRO
EXPOSITION
1865
1940
CHICAGO COLISEUM
JULY 4 TO SEPT.2

The momentum of the Chicago Black Renaissance was hastened by the 1940 opening of the American Negro Exposition in Chicago, which celebrated and promoted black achievement in cultural, intellectual, and commercial endeavors. Top: A poster advertising the Exposition. Bottom left: A sweeping history of black contributions to American life, entitled *Cavalcade of the American Negro*, was introduced at the Exposition. It was funded by the Illinois Writers Project, a project of the Work Projects Administration (WPA).

Bottom right: Another project of the WPA was the South Side Community Art Center, located in the former Comiskey mansion at 3831 S. Michigan. Dedicated in 1941, the center was an important institution encouraging the work and careers of African-American artists.


Cavalcade of the
AMERICAN NEGRO
THE STORY OF THE NEGRO'S PROGRESS DURING 75 YEARS
PAPER BOUND 25¢
DE LUXE EDITION $1
Compiled by the
ILLINOIS WRITERS PROJECT
AVAILABLE 3632 SOUTH PARKWAY KENWOOD 7500


SOUTH SIDE
COMMUNITY ART CENTER

State University) before getting both bachelor's and master's degrees in art education from the School of the Art Institute of Chicago.

Beginning in 1946, Dr. Burroughs taught art at DuSable High School for 22 years while continuing to create her own artwork. She was one of the founders of the South Side Community Art Center, located in the former Comiskey mansion at 3831 S. Michigan Ave. (and on the same block as the Griffiths-Burroughs House) and dedicated in 1941. Dr. Burroughs was the founder and long-time coordinator of the Lake Meadows Art Fair, started in 1957. Sponsored by the Lake Meadows Businessmen's Association, the Lake Meadows Art Fair was one of the city's largest art fairs in the 1960s and 1970s and a prominent venue for the display and purchase of art by Black artists, drawing hundreds of artists and thousands of fair goers during its heyday. In 1959 she helped found the National Conference of Artists the oldest professional organization of black artists in the United States and served as its chairperson until 1963. Her art work has been exhibited widely throughout the United States and Europe. Dr. Burroughs is also a writer and poet of note, writing the well-known poem, "What Shall I Tell My Children Who Art Black?" which was published in 1968 in a volume of poetry by the same name.

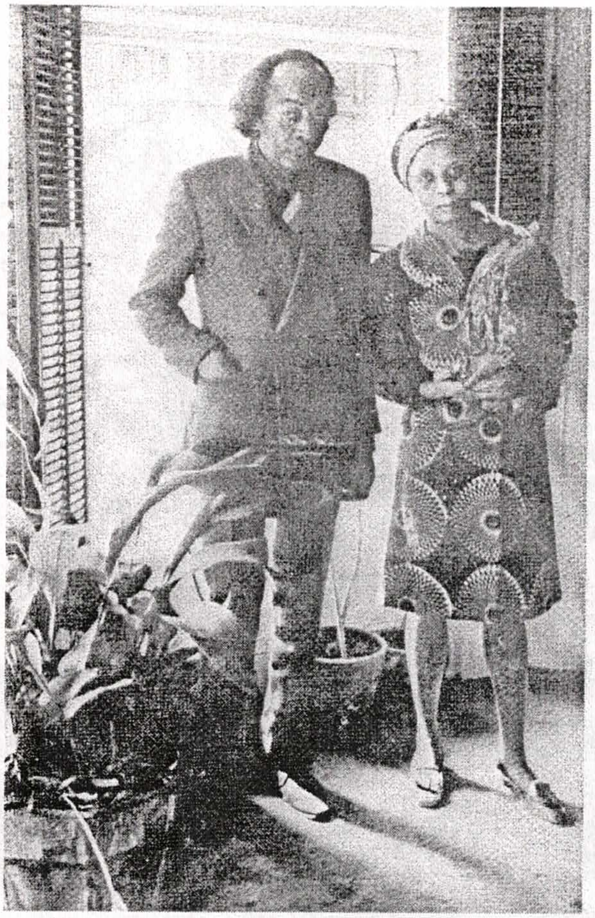
Soon after the end of World War II and after her divorce from first husband Bernard Goss, Dr. Burroughs moved into the Quincy Club's coach house . In 1949, Dr. Burroughs married her second husband, educator Charles Burroughs. The Burroughs shared common interests in art, African-American history and culture, the education and empowerment of African-Americans, and social justice. Their home in the coach house, decorated with art and pictures celebrating African culture, became a gathering place and informal cultural *salon* for like-minded artists, writers, and intellectuals, both black and white.

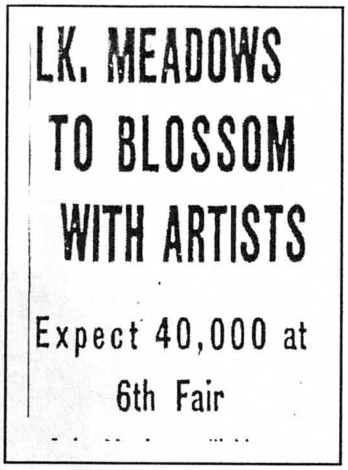
In a history of the early years of the DuSable Museum, one of the Burroughs' friends, white writer Eugene Feldman, wrote about these gatherings:

> Here I found a most unusual cultural scene. There was a fellow there giving guitar lessons. Then Charles Burroughs, Margaret's husband, who had since boyhood gone to school in the U.S.S.R, began giving lessons in Russian. . . . I waited in a butterfly chair (I'd never seen one before) in an apartment that served as a gallery also. It had beautiful paintings, black and white sketches and sculpture. It had a large wooden picnic table around which we were, in many weeks, months and years, to drink coffee and give birth to projects including the building of a Museum. . . . Meeting at the coffee table were writers, poets, musicians, people in films and in the arts. Here we listened to discussions of political matters, their relation to the arts; the value of lack of value of abstract art in relation to realistic work. Here we discussed rights, unions, technocracy, socialism, educational methods. . .

The Burroughs' social and intellectual circle was a microcosm of the larger literary, artistic and musical ferment that constituted the Chicago Black Renaissance.

As an educator, Dr. Burroughs strongly believed that there needed to be more opportunities for young African-Americans to learn about their history and culture. As a founder of the South



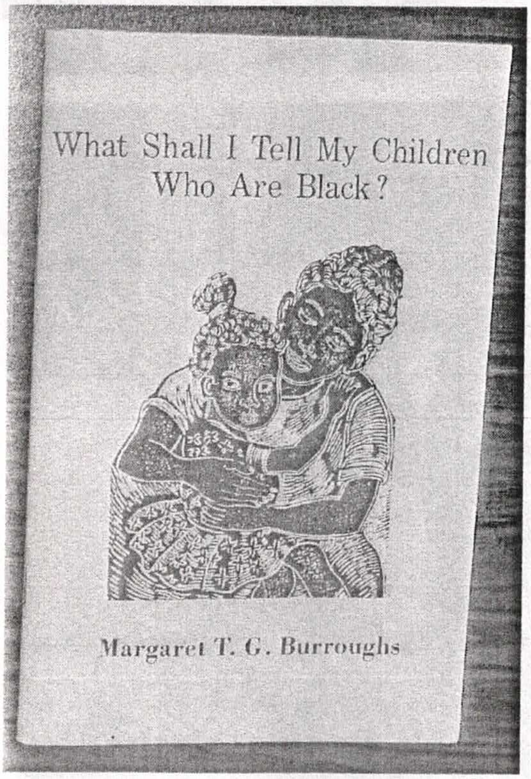


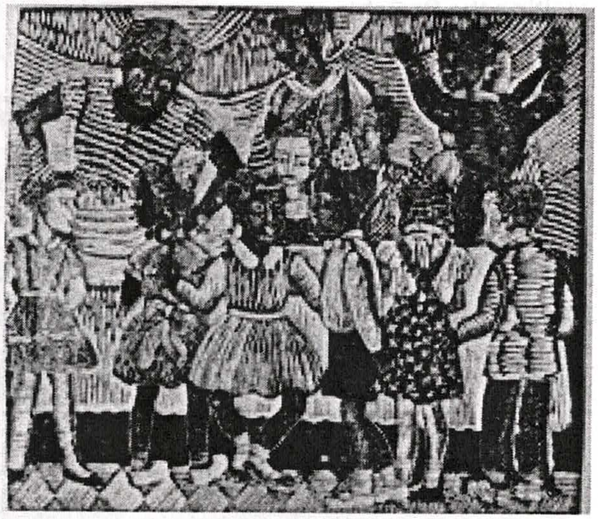
LK. MEADOWS TO BLOSSOM WITH ARTISTS

Expect 40,000 at 6th Fair

Top left: Dr. Margaret and Charles Burroughs in the former Griffiths house at 3806 S. Michigan Ave. With the help of friends and colleagues, the Burroughs founded the DuSable Museum of African-American History (originally the Ebony Museum of Negro History) in the house in 1961.

Dr. Burroughs is a life-long artist and educator advocating the teaching of African-American history and culture. Top right: Among her many accomplishments, she founded and directed for many years the Lake Meadows Art Fair held at 35th St. and King Dr., which was a leading art fair for the display and sale of art by African-Americans.



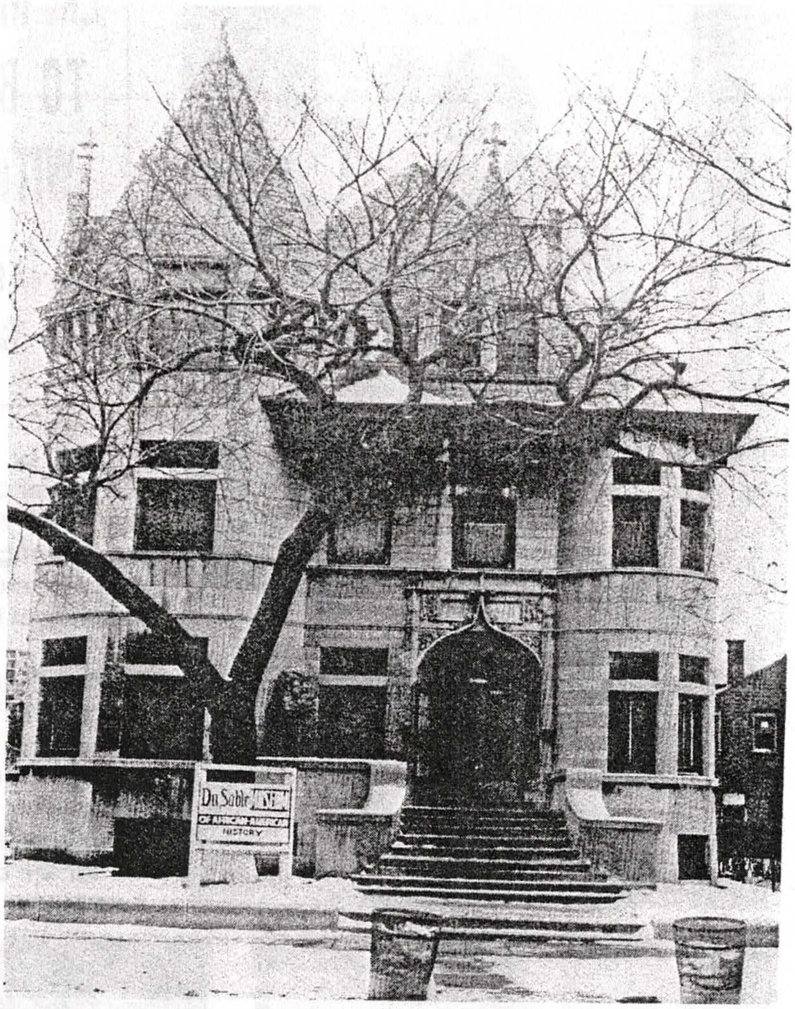


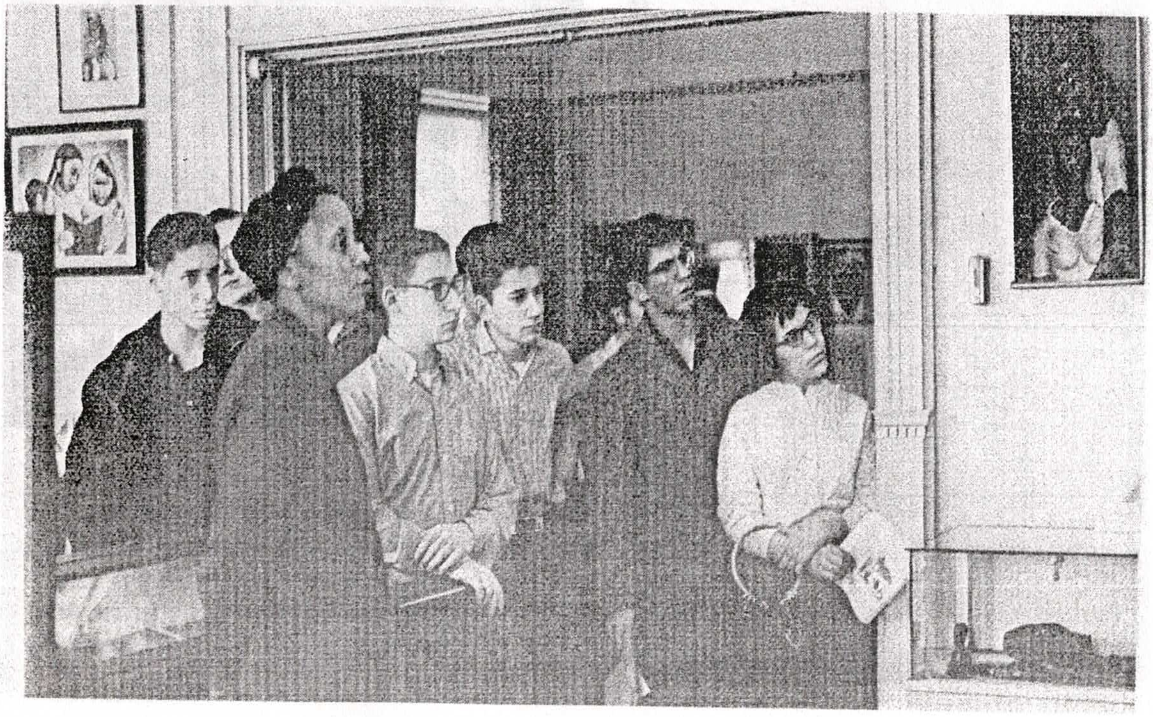
Bottom left: The poem *What Shall I Tell My Children Who Are Black* was written and illustrated in 1969 by Dr. Burroughs. Bottom right: Dr. Burroughs work is owned by many museums and institutions, including The Art Institute of Chicago, which owns *The Birthday Party* (1957).

The DuSable Museum of African-American History was housed in the Griffiths-Burroughs House from its founding in 1961 until 1973, when it moved to the former South Parks Commission headquarters in Washington Park.

Top: A photograph of the house while used for the DuSable Museum.

Bottom: School children visiting the DuSable Museum.


DuSable
OF AFRICAN-AMERICAN
HISTORY



Side Community Art Center, she pushed for greater opportunities for African-American artists. In the 1940s, Dr. Burroughs had been involved with the National Negro Museum and Historical Foundation, which had advocated the dissemination and teaching of African-American history and had presented annual history programs and exhibitions on Black history.

She believed that there was a strong need for a museum of African-American history. When the Quincy Club offered to sell them their building in 1959, Mr. and Dr. Burroughs seized the opportunity and began to plan, with the aid of friends and colleagues including Eugene Feldman, postal worker and poet Gerard N. Lew, and retired railroad worker Ralph Turner (a member of the Quincy Club) for such a museum to occupy this newly-acquired building.

A State of Illinois charter establishing the "Ebony Museum of Negro History" was obtained in 1961, and the new museum opened its doors soon after on October 21, 1961. Operated initially entirely by volunteers, the museum originally occupied three of the main first-floor rooms in the Griffiths-Burroughs House. Display cases were donated by several museums, including the Museum of Science and Industry, and early exhibits relied heavily on items provided by the Burroughs and their friends. The new museum, along with the neighboring South Side Community Art Center, was seen by its founders as forming a small black cultural complex in Bronzeville.

The museum was soon first renamed the Museum of Negro History and Art, then the Museum of African-American History and Art. In 1968 the museum was given its current name, the DuSable Museum of African-American History, as a tribute to Chicago's founder and first non-native settler, Jean-Baptiste Pointe DuSable, a frontier trader and a man of African heritage whose cabin was located near the north bank of the Chicago River.

Dr. Burroughs was the museum's founding executive director, while Mr. Burroughs served as curator. The collection continued to grow, and the space within the house devoted to the museum expanded to include the rest of the first floor and space in both the basement and on the second floor. Visitation steadily increased, especially buses of school children, and Dr. Burroughs and museum volunteers often lectured to children on these buses for want of a lecture hall in the building.

Such lack of space led the Burroughs to first look to property next door for museum expansion. But when Dr. Burroughs learned in 1972 that the former South Park Commission headquarters in Washington Park was being vacated by the Chicago Police Department (its then-current occupant), she sought and obtained the use of the building from the Chicago Park District. Museum offices and collections were moved into the building soon after. Since then, the DuSable Museum has gone through renovations and expansions to become one of the City's preeminent cultural institutions.

Dr. Burroughs was executive director of the DuSable Museum until her retirement in 1985 and remains director emeritus. From 1946 to 1968 she taught art at DuSable High School, then from 1968 to 1979 she taught humanities at Kennedy-King College. Working with Dr. Charles Wright of Detroit, Dr. Burroughs was co-founder of what became the African American

Museums Association (AAMA). She has received honorary doctorates from several colleges and universities, including DePaul University, Spellman College, and the Art Institute of Chicago. She has been awarded numerous awards and citations for her art and activism throughout her life, including a special citation and appointment to the National Commission on African-American History and Culture by President Jimmy Carter in 1980. Since 1986 she has served as a Commissioner of the Chicago Park District and has, through her role there, advocated for greater art education in Chicago Park District facilities.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sec. 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Griffiths-Burroughs House be designated as a Chicago Landmark.

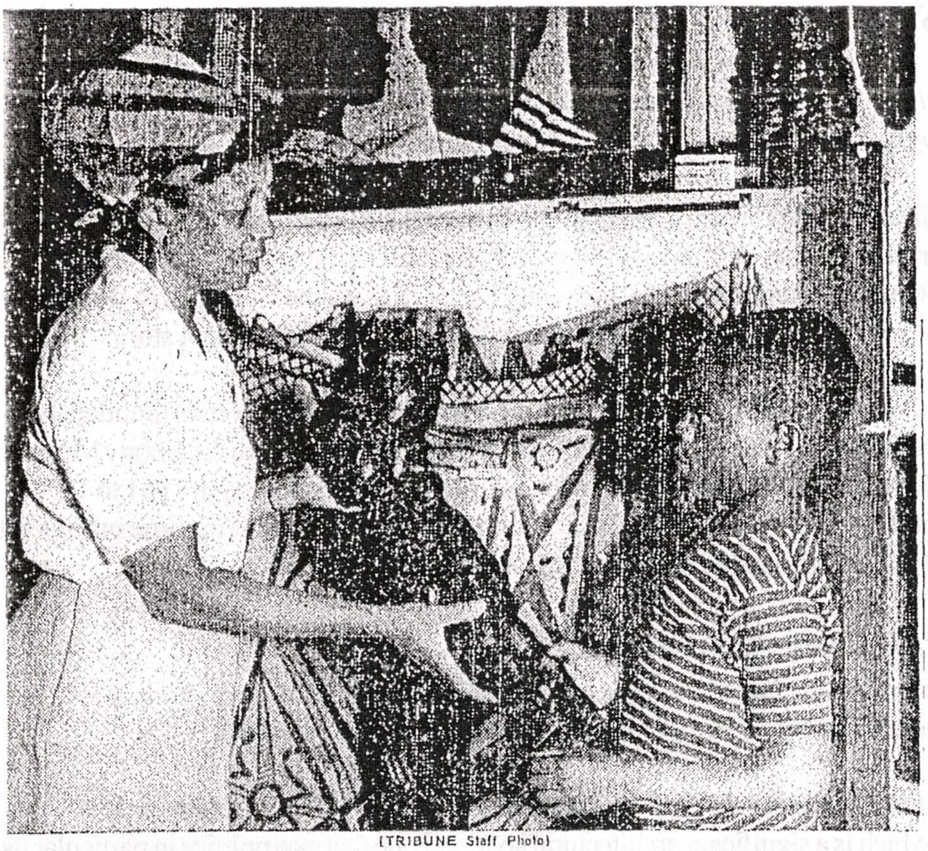
Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social or other aspect of the heritage of the City of Chicago, the State of Illinois or the United States.

- The Griffiths-Burroughs House exemplifies the early history and development of South Michigan Avenue as one of Chicago's most prestigious residential streets, comparable to Prairie Avenue and Drexel Boulevard for its grandly-scaled, finely-crafted mansions. It also exemplifies the later history of the Bronzeville community as the large houses and mansions were transformed into multiple-family dwellings, businesses, clubs, and institutions.

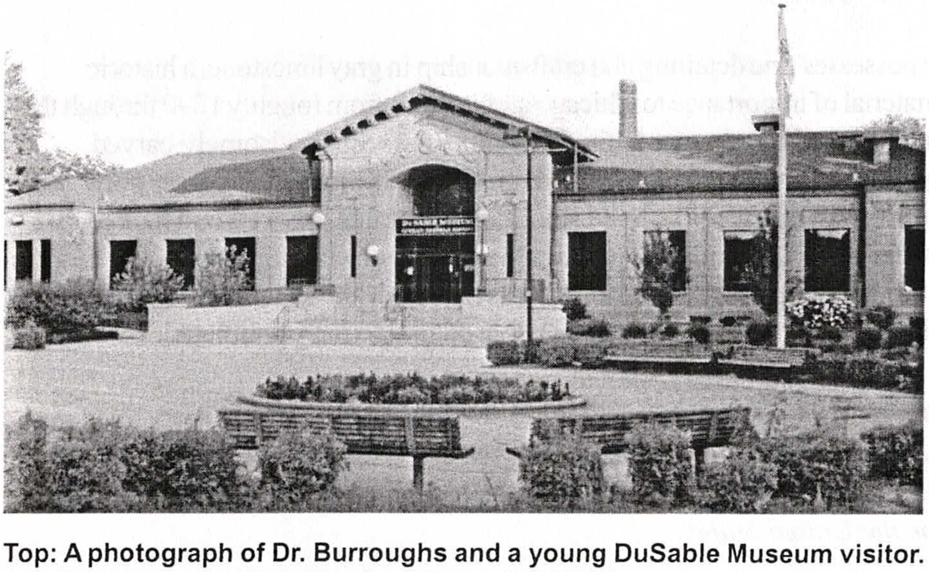
- Between 1937 and 1959, the house housed the Quincy Club, a social club founded for Black railroad workers and their families, and exemplifies this important aspect of Chicago's social history.

- Between 1961 and 1973, the house was the first home of the DuSable Museum of African-American History, which is a significant cultural and educational institution in Chicago in its own right, as well as in its associations the importance of the Chicago Black Renaissance in mid-twentieth-century Chicago. The DuSable Museum is considered the oldest museum dedicated to African-American history in the United States.



(TRIBUNE Staff Photo)

CARVING FROM GHANA--Mrs. Margaret Burroughs, director of the Museum of African American History and Arts, 3806 Michigan av., shows a wooden carving from Ghana to Clarence McKay, 16553 Hermitage av., Markham.



Top: A photograph of Dr. Burroughs and a young DuSable Museum visitor. Dr. Burroughs was the museum's first director, retiring in 1985.

Bottom: The DuSable Museum of African-American History's current building in Washington Park.

Criterion 3: Significant Person

Its identification with a person or persons who significantly contributed to the architectural, cultural, economic, historic, social, or other aspect of the development of the City of Chicago, State of Illinois, or the United States.

- John Griffiths, the first owner of the Griffiths-Burroughs House, was a significant building contractor in the history of Chicago. His company built many of Chicago's most prominent buildings and structures, including Union Station, the Civic Opera House, the Merchandise Mart and sections of the Marshall Field & Co. department store.

- Dr. Margaret and Charles Burroughs, the long-time owners of the house, founded the DuSable Museum of African-American History (originally known as the Ebony Museum of Negro History) which was housed in the building from its opening in 1961 to 1973. Dr. Margaret Burroughs is an artist, writer, and teacher as well as a long-time prominent advocate for African-American history, art, culture and education.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship.

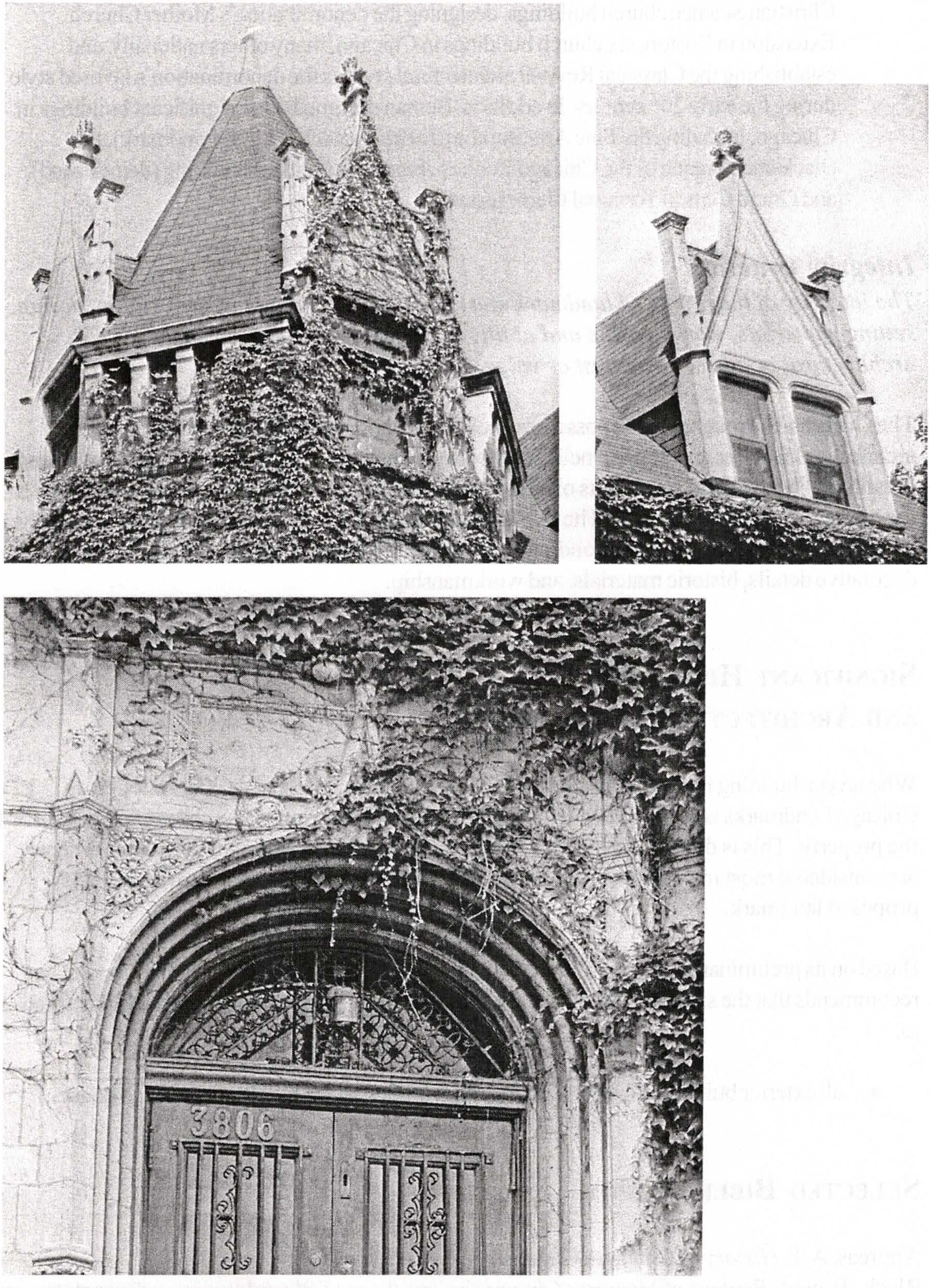
- The Griffiths-Burroughs House is an excellent example of a Chateauesque-style mansion, which is a significant architectural style and one that exemplifies in particular its associations with the social aspirations of Chicago's wealthiest families in the 1880s and 1890s, and later. Its large scale and elegant architecture made it desirable in its later cultural and institutional uses for the Quincy Club and the DuSable Museum of African-American History.

- The house possesses fine detailing and craftsmanship in gray limestone, a historic building material of importance to Chicago architecture from roughly 1890 through the 1930s. Its round-arched entrance is finely ornamented with handsomely-carved Gothic-style foliate ornament, paneling and crockets. Its three-story corner polygonal bay is beautifully detailed with carved stone colonettes and brackets and topped by a "candlesnuffer" roof. Its roofline is picturesquely detailed with stone triangular dormers topped by Gothic-style finials. The building's rear coach house, with its red-brick walls and gray-limestone trim, is a handsome example of this auxiliary building type.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of the City of Chicago, the State of Illinois, or the United States.

- The Griffiths-Burroughs House is the work of Solon S. Beman, a significant architect in the history of Chicago. Beman is noteworthy as the architect for Pullman, the factory town on Chicago's Far South Side that is an internationally-important example of town planning and architecture. He also is nationally significant as a seminal designer of



The Griffrths-Burroughs House is an excellent example of the Chateauesque architectural style and displays important character-defining features of the style, including Gothic-style foliate ornament and paneling above the entrance and a picturesque roofline of turrets, dormers, and spires.

Christian Science church buildings, designing the denomination's Mother Church Extension in Boston, six church buildings in Chicago, many others nationally, and establishing the Classical Revival architectural style as the denomination's favored style during the early 20th century. In addition, Beman designed other significant buildings in Chicago, including the Fine Arts Building (a designated Chicago Landmark), the Blackstone branch of the Chicago Public Library, the Pullman Building (demolished), and Grand Central Terminal (demolished).

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

The Griffiths-Burroughs House possesses excellent exterior integrity and retains its exterior architectural features and details, including its gray limestone walls, rooflines, and dormers and detailing. The property also has its original brick coach house. Changes that have occurred to the house over time are minimal. The Griffiths-Burroughs House retains the ability to express its historic community, architectural, and aesthetic value through its location, overall design, decorative details, historic materials, and workmanship.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Griffiths-Burroughs House, the Commission recommends that the significant historical and architectural features of the District be identified as:

- all exterior building elevations, including rooflines, of the building and coach house.

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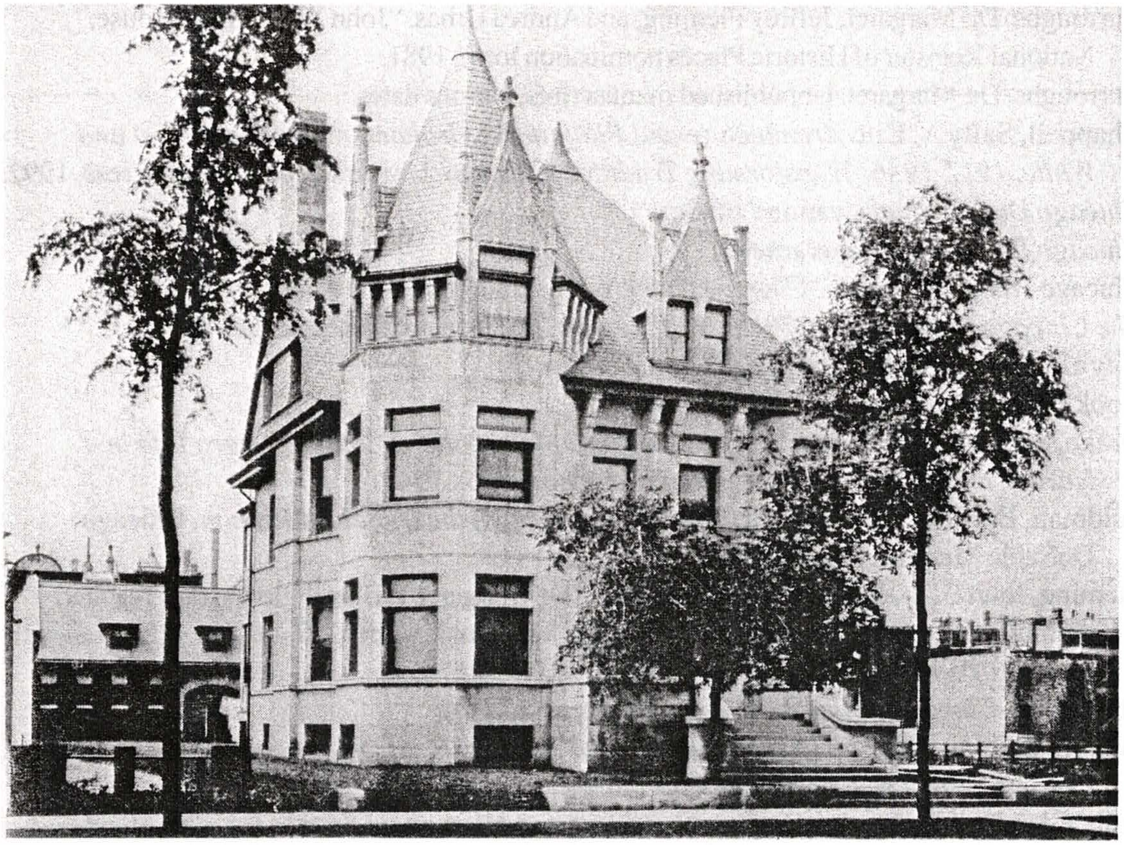

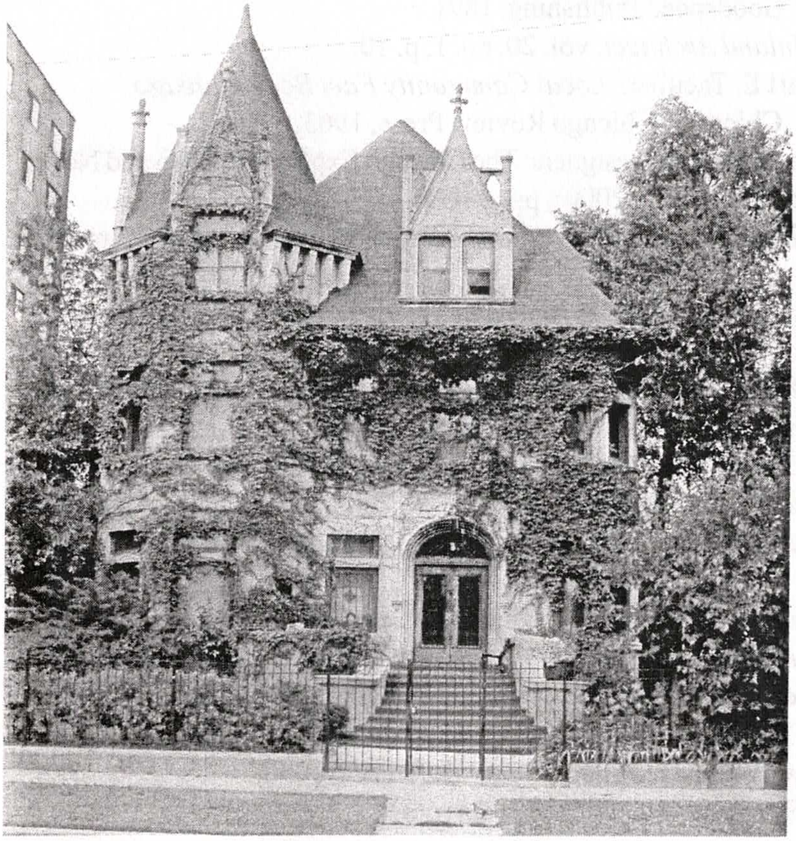

The Griffiths-Burroughs House possesses excellent physical integrity. Top: A photograph of the house soon after its completion in 1892. Bottom: The house as photographed in August 2009.

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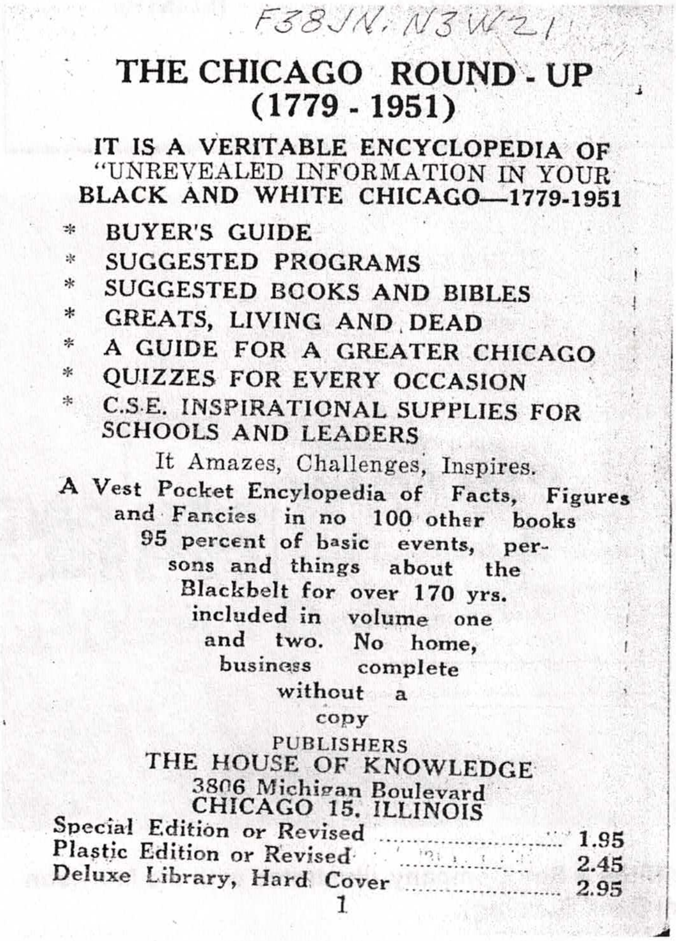

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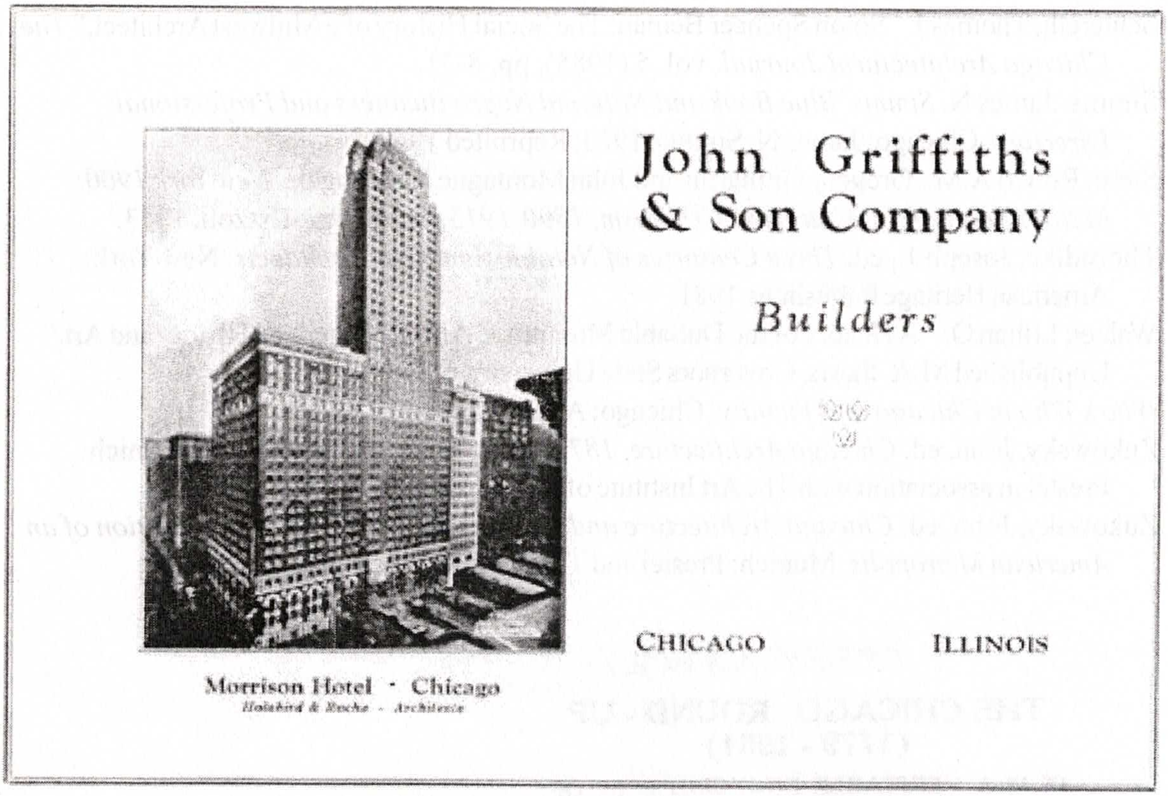
1

Frederic H.H. (Hammurabi) Robb was a tenant of the Griffiths-Burroughs House during the years that it was owned by the Quincy Club. He was a writer and educator advocating African and African-American culture and heritage. Top: A photo of Robb in 1927. Left: A page from *The Chicago Round-Up (1779-1951)*, written and published by Robb.

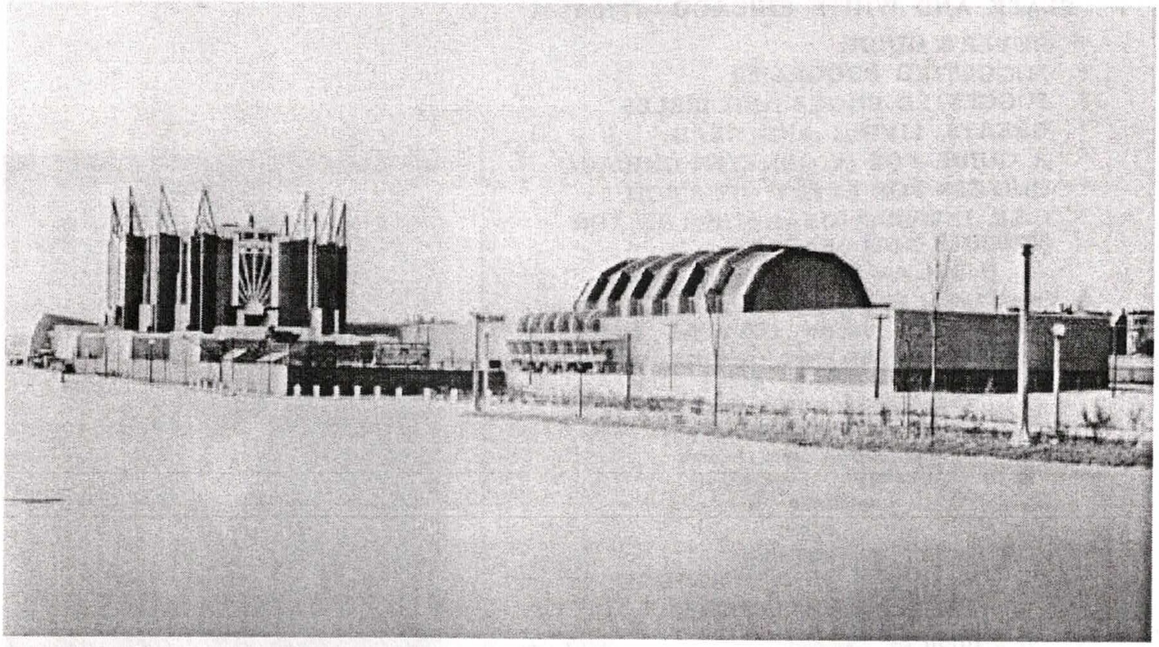


John Griffiths
& Son Company

Builders

CHICAGO ILLINOIS

Morrison Hotel · Chicago
Holabird & Roche - Architects



Top: An advertisement for the John Griffiths & Son Company, illustrated with the Morrison Hotel (demolished for the First National Bank Building).

Bottom: Griffiths's company constructed the Travel and Transportation Building for Chicago's Century of Progress Exposition, which opened in 1933.

ACKNOWLEDGMENTS

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Brian Goeken, Deputy Commissioner for Historic Preservation

Project Staff

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Illustrations

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